VOGUE

Spring Collections
Ready-to-wear

Incorporating Vanity Fair
v ★ ○ March 1, 1947
Price 35 Cents
40 Cents In Canada

the
soothing,
smoothing
creams
BOTANY
LANOLIN
TRIPLE
ACTION
CREAM
BOTANY
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FORMULA
70
satin smooth with...
...*"BOTANY" LANOLIN
Brand
Two creams rich in Lanolin, the oil so closely resembling natural skin oils. Triple-Action Cream actually lubricates the skin as it cleanses. Formula 70 is the perfect overnight beauty treatment, helping to give the face satin smoothness while you sleep. Triple-Action Cream $1.00 and $1.75.
Formula 70 $1.25 and $2.00. Plus Tax
M-J
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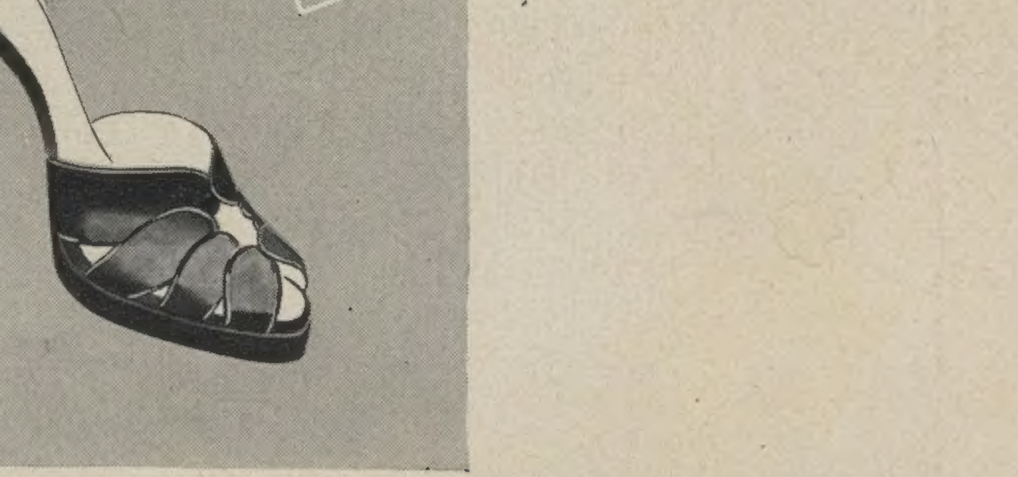
DELMAN

Suedes in Brownstone

the soft, tawny beige tone
that adds a smile to brooding blue,
a spark of spice to brown,
and light to black
spring fashions.



Or, if you like
your colors straight,
the same shoes may be had
in brown, black
or navy suede or calfskin.

AGENCIES IN PRINCIPAL CITIES

The best shoes you can buy are the best buy!

Bergdorf Goodman
On the Plaza · New York

Bonwit Teller

new york white plains
palm beach miami beach

navy wool paved with silk taffeta — anthony blotta

designers' salon, sixth floor

Bonwit Teller

new york white plains
palm beach miami beach

neutral wool inlaid with checks — louise barnes gallagher

designers' salon, sixth floor

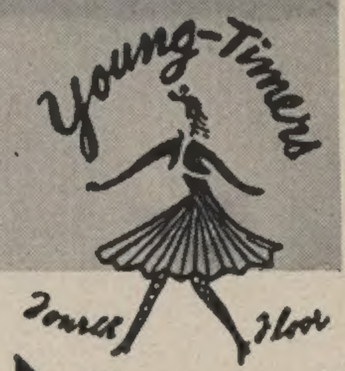
both dresses photographed in the Gilbert-Rain apartment by Avedon

THE BEST PARIS HAS TO OFFER

Lanvin

ARPEGE SCANDAL MY SIN RUMEUR

Rawlings



Young-Timers are making the headlines in their own Bendel Originals.

Left: cuddly kittens cavort in white with touches of bright colors on black, navy and brown grounds.

Right: tiny birds in flight-formation . . . cue for the wing-sleeved, wide-sashed, minute-waisted excitement . . . white birds on black or navy; black on white; navy on white or lime.

Both of rayon crepe . . . both sizes 10 to 16 . . . both Bendel exclusive. Either, $35.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

dry skin gone forever

Lush cream compounds with lasting results—used night and day. Invisible to the eye . . . invaluable to the skin. The Magic Three: Cleansing Compound, Rich Night Compound, Rose Petal Compound.

MME.
Huntingford

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Dirone

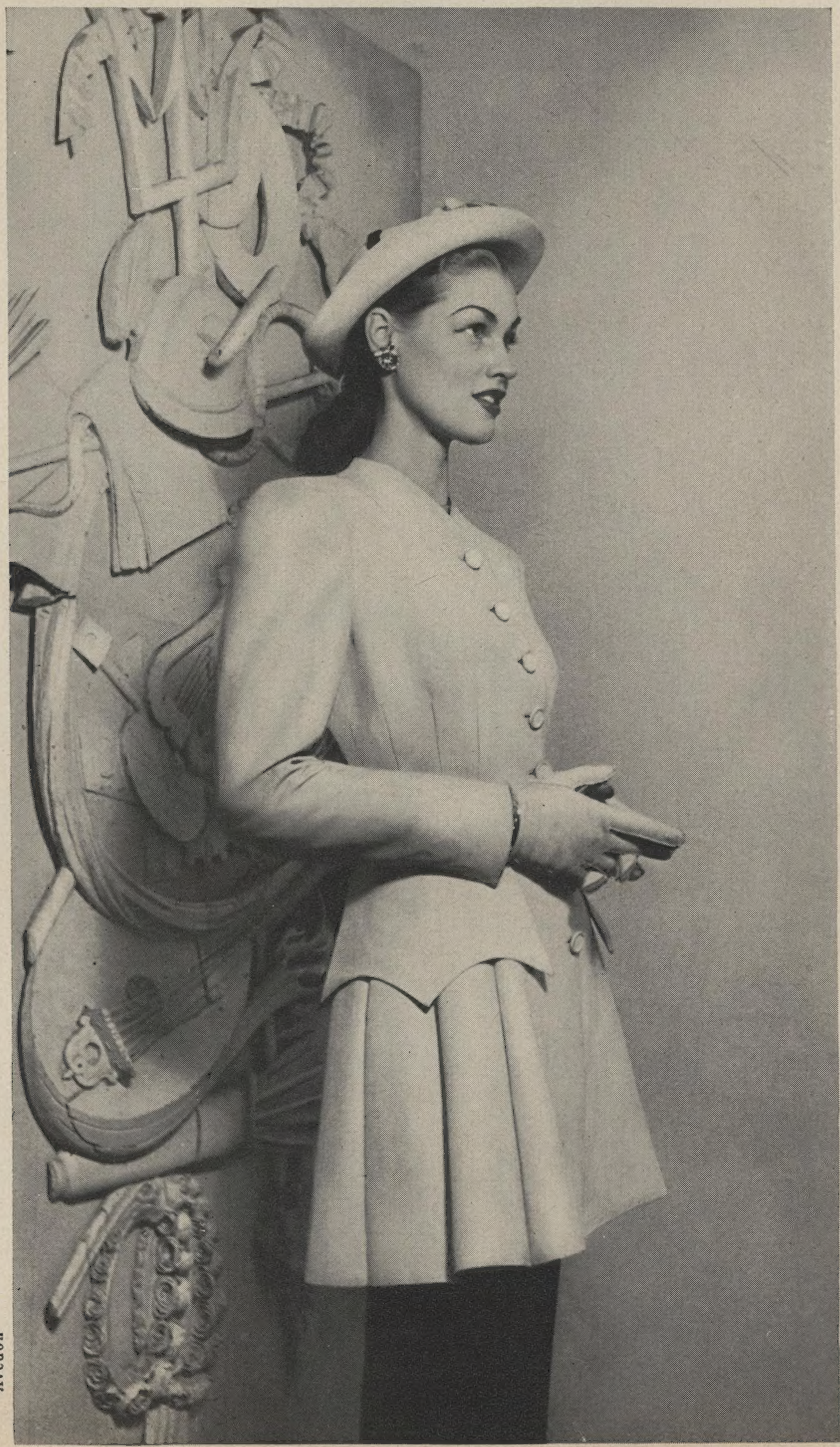
WE ARE PLEASED TO PRESENT A COLLECTION OF ALTMAN ORIGINALS. ABOVE, NAVY OR GREY LACE AND RAYON MARQUISETTE EVENING GOWN, AT 125.00. THIRD FLOOR

B. ALTMAN & CO. FIFTH AVENUE NEW YORK

Neiman-Marcus

Dallas

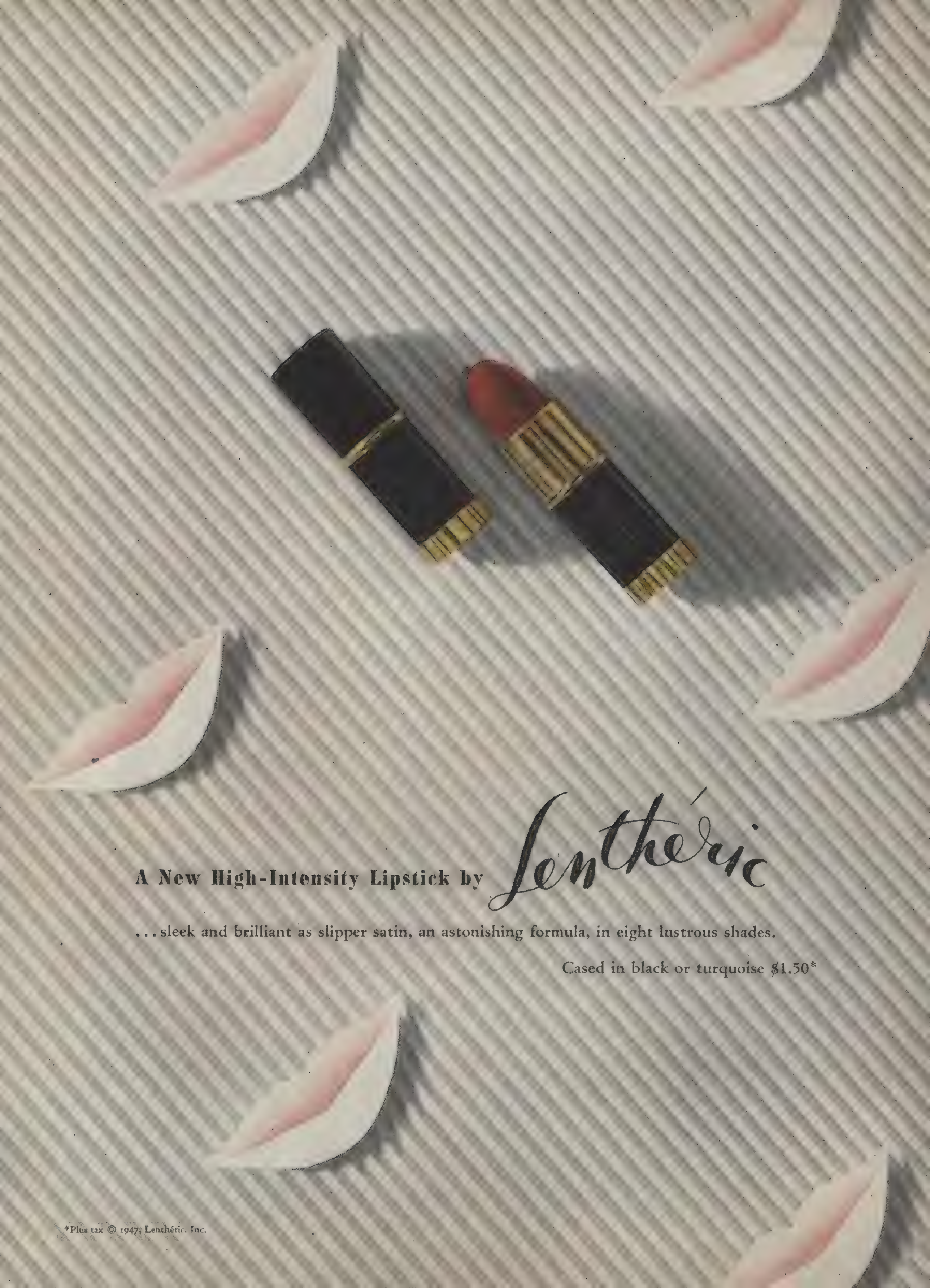
The 18th Century Gentleman...mannerly suit with new lengthened tunic of precious hand-loomed Chinese silk.



Avedon

Created by

Anthony Blotta



A New High-Intensity Lipstick by Lenthéric

...sleek and brilliant as slipper satin, an astonishing formula, in eight lustrous shades.
Cased in black or turquoise $1.50*

*Plus tax © 1947, Lenthéric, Inc.

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Evening in Paris
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NET 0.60 FL. OZ.
mais Oui
BOURJOIS
BOURJOIS
Parfums
BOURJOIS
NEW YORK, Distributor

If you've never heard of *Broidered* wool . . . you will, you will.

Miron's Imperial Worsted

in a stop-and-go stripe created expressly for Molly.

Bell-Miron, Inc., 51 Madison Avenue, N. Y. C.

WOOLENS

Miron

BUSTLED TOWN SUIT BY IZOD OF LONDON

Tailored in true British tradition and typical of all fine Izod creations! This pair in fine woolens by DICKEY MILLS, from his new Royal George collection, have the dash and titled assurance you'd expect of this dean of tailors. The suit with the solid toned British briefer, cut just fingertip length, at leading stores or write David Crystal Inc., 498 Seventh Avenue, New York 18, N. Y.

BY APPOINTMENT

Indiscrete Perfume
for high moments in
distinguished living

LUCIEN LELONG

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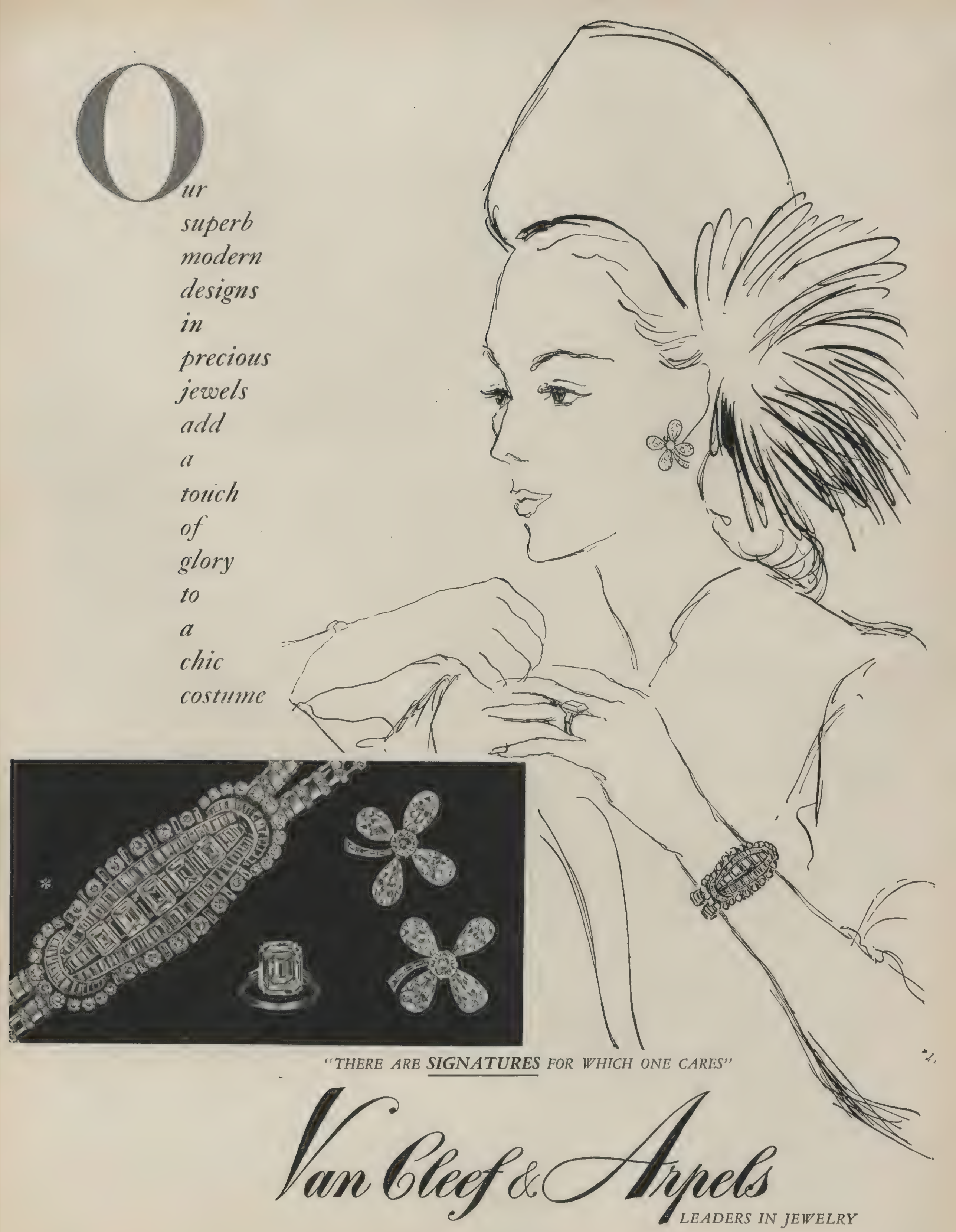
jay Thorpe
24 WEST 57
NEW YORK

JAY THORPE ORIGINAL

. . . Our prelude to Spring

suit of pure silk shantung, by Czettel.

Our superb modern designs in precious jewels add a touch of glory to a chic costume



"THERE ARE SIGNATURES FOR WHICH ONE CARES"

Van Cleef & Arpels

LEADERS IN JEWELRY

744 FIFTH AVENUE, NEW YORK . . . PLaza 5-0740 PARIS PALM BEACH

*Pat. Pending

Spring, this year, on our fashion floors is a season of understatement — the soft-spoken skirt, the head-hugging hat, the single dramatic spot of color. Here, the touch of scarlet at your toes on the navy blue pumps from our Shoe Salon. Fashion-wise, too, is the closed toe.

Watch for all the news in shoes of the great designers from our Shoe Salon. Come see spring ahead of spring at Marshall Field & Company.

Marshall Field & Company

CHICAGO

NEWTON ELKIN'S *new sling-heeled, platform pumps feature the closed toe, in navy blue calf trimmed with scarlet.*

HUTZLER'S

"Pimlico Race Course, 1870" from the Cator Collection of Baltimore prints, Enoch Pratt Library.

When Baltimore thinks of quality it thinks of Hutzler's. Mangone's flare-back coat that wins by a hood . . . a thoroughbred thing that takes place-and-show honors too . . . for racy stripes or plain colors, all in Forstmann's fine, spring-seasoned wool.

KAY BELL

Maurice Rentner's minute waistline and double-decker skirt make the rounds of the season. Wool checks buttoned with bone. Designer Collections.

SAKS FIFTH AVENUE

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LANCÔME

PERFUMES...SEALED AND PACKAGED IN PARIS, FRANCE

Exquisite Perfumes in the fine old French tradition

. . . Paris sealed in gold and ivory packages.

WALLACE

CONQUÈTE: *Victorious and dynamic*
BOCAGES: *Young, fresh and curious; perfume of eternal Spring*
FLÈCHES: *Acute, sophisticated and modern*
CUIR: *Dramatic, strange and different*
TROPIQUES: *Deep as the night, mysterious as your mood*
KYPRE: *The romance of the East comes West*

2/5 oz. $9 to $12 • 1 oz. $18 to $26 • 3 flacon coffrets $30 (prices plus tax)

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Stern's

ANSLEIGH

AGAIN

DESIGNS

STERN'S

PAMELA,

COAT

In two new silhouettes for Spring . . . the soft fitted coat, full length in Juilliard's wool Frizella crepe . . . the flared short coat in Juilliard's wool suede. Both in beige, green, toast, grey, navy, black. Misses' sizes. Third Floor 59.95

STERN BROTHERS, 41 WEST 42nd STREET, NEW YORK CITY, 18.

HUDSON'S

DETROIT

Mangone

does an important coat for the new season. Longer length, very, very full . . . a significantly new voluminous silhouette.

You who dream of loveliness find its fulfillment at Rich's...where things of shining beauty are gathered together for your selection.

MONTE SANO SUIT FROM OUR SPECIALTY SHOP SETTING BY OUR DECORATING DEPARTMENT.

Assembled for your approval — the newest and the loveliest in fashion — the best in traditional and in modern decoration for your home. Everything that makes for gracious living is yours at

Rich's Atlanta

Connie

LO-HEELERS

Perky playmates—your Connie Lo-Heelers
with their cushiony platforms. Young little
Connies to frolic and play all through the day.
Feather—soft leathers . . . frisky colors.

$6 *and* $7

Write for free style booklet
V and name of your dealer

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Farnsworth Woolens

"Pianissimo"—"very soft"—the key to this medley of Farnsworth Woolens. Soft, timely colors for Town, Country and Cruise wear. In ready-to-wearables, in fine robes or by-the-yard. There is no substitute for pure, soft New England wools.

Fashion follows Farnsworth

Exhibited daily, 40 W. 40 St., New York 18, N. Y.

"Gallowaure"
Jewels by Tiffany

Dress, Clare Potter, Jewels by de Sedle, Photo, Avedon

"Spring Fever" for an Elegant Spring

Elegance, long sleeping, bursts forth again as Spring's presiding theme, and CHEN YU creates the most elegant color ever seen on lips and fingertips. "Spring Fever!" A rich, rich pink made richer still by tinting with the elegant blue that winks from diamonds. At finer stores, of course . . . and beauty salons, too.

© 1947 Chen Yu Inc.

CHEN YU *long lasting nail lacquer and lipstick*

Three pieces that add up to one of the best-looking suits in America...its quality underscored by the handsome, specially loomed tweed, the sophisticated cut of its weskit, the wonderful Talon slide fastener in the skirt.

Flower of them all... Here's one of the loveliest suits you'll see this spring. Every detail is perfection itself. Even the slide fastener that flows like a ribbon in the skirt placket says "Quality." Yet—blessed fact!—this same Talon fastener, which you expect to find in a $310 suit, is so inexpensive you can enjoy all its convenience in a skirt at $5.95 . . . actually it adds extra value to each!

Talon
REG. U. S. PAT. OFF.
THE QUALITY SLIDE FASTENER
TALON, INC., MEADVILLE, PA.

precious *silk* $95.

exclusively at

The May Company

DENVER

Eisenberg Originals

Reverse prints by Onondaga
for the blouse and lining
of a wool gabardine suit.

EISENBERG & SONS

DRESSMAKERS • JEWELERS • PERFUMERS

MERCHANDISE MART, CHICAGO

Jordan Marsh

The longer jacket suit with discreet stripes pointing toward a moulded waistline. Tailored by Handmacher in crisp Miron worsted twillcord. Sizes 10 to 18. Gray or beige. $65.00.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

Handmacher designs a long-line suit in Miron gabardine... adds subtle emphasis with four crescent pockets. Beige, navy, grey, aqua. Sizes 10 to 18, $59.95.

In Seattle It's

FREDERICK & NELSON

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

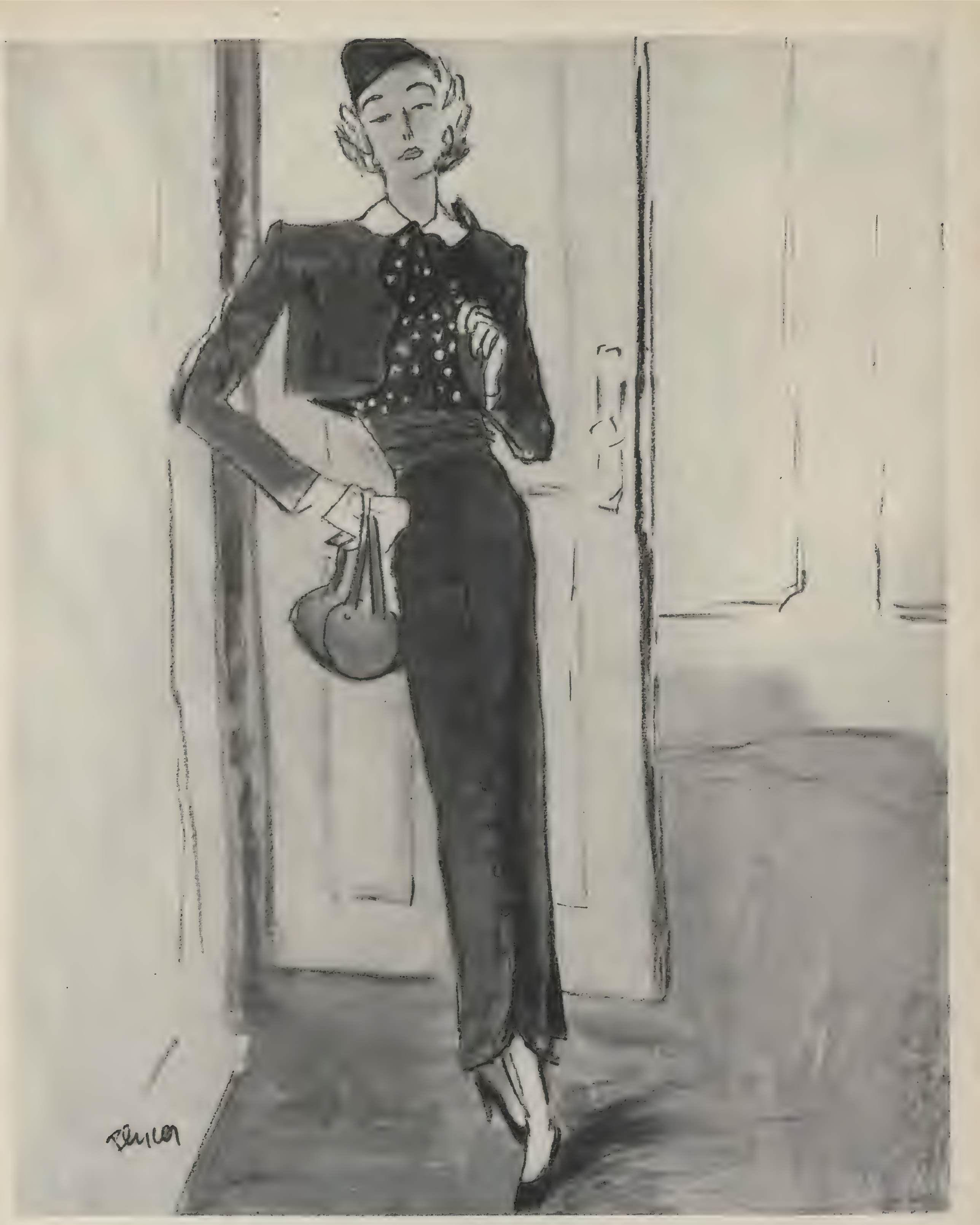
THE NEW BOX JACKET SUIT BY AMY LINKER. DOUBLE BREASTED AND SMARTLY REMINISCENT IN BEIGE FORSTMANN CHARMONA.

ELEANOR MURRAY

RAWLINGS

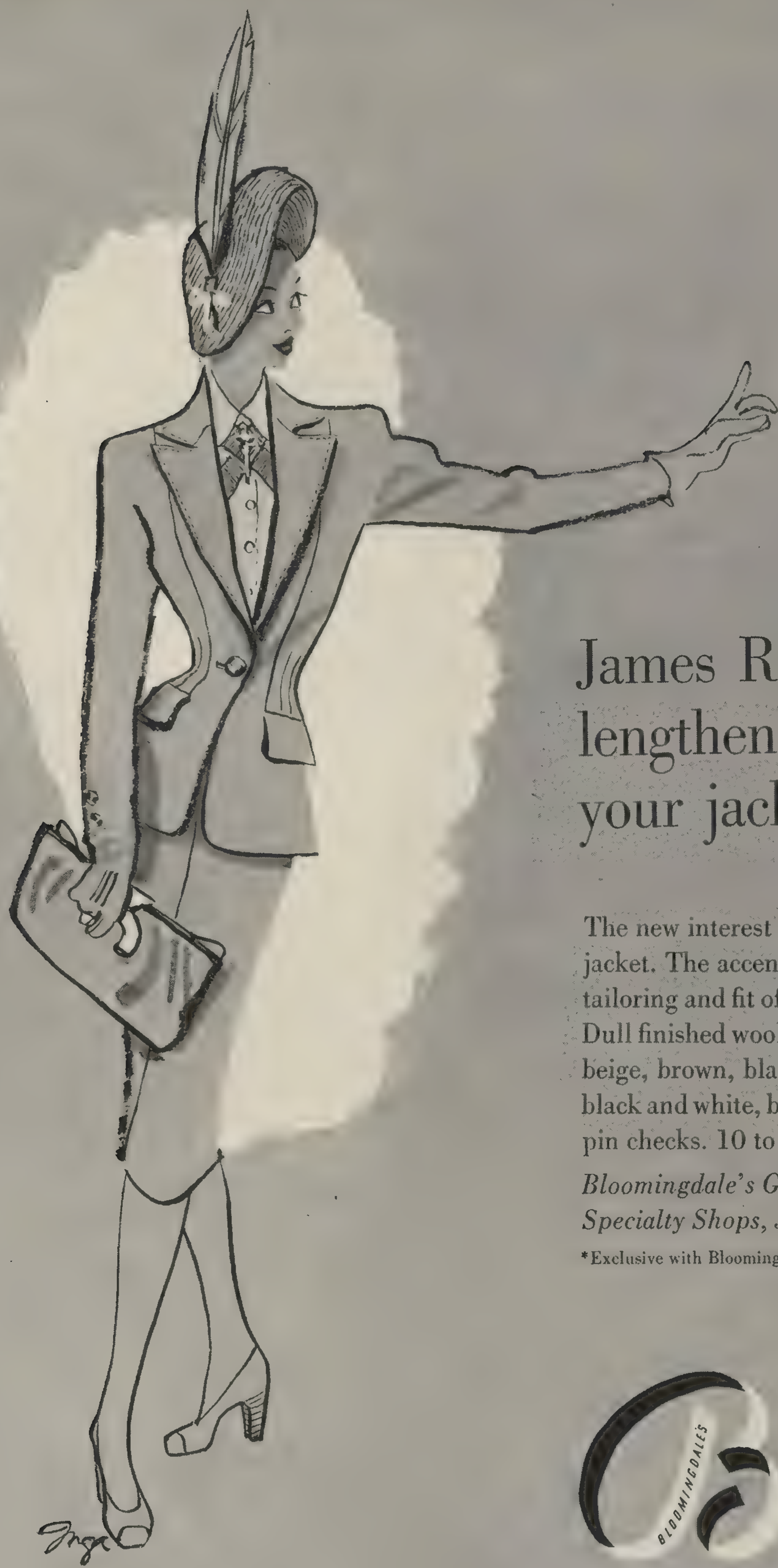
Traina–Norell

From the Spring Collection 1947



Again Traina-Norell sets a trend—the long tubular suit look with narrow shoulders and new length skirt. His collection in Philadelphia at

NAN DUSKIN



James Roxton* lengthens your jacket

The new interest is in the longer jacket. The accent is on the fine tailoring and fit of the entire suit. Dull finished wool gabardine in beige, brown, black or navy; black and white, brown and white pin checks. 10 to 20. **49.95**

Bloomingdale's Green Room Specialty Shops, 3rd Floor

*Exclusive with Bloomingdale's in Manhattan

LEXINGTON at 59th STREET
NEW YORK 22, NEW YORK

Yale creates a new series of rayon prints in various color combinations based on Greek mythology, a medium for Martini-designed Diminutives as shown on the following pages—Psyche Europa—Narcissus—Daphne—Dryad—and Wood Nymph

Yale fabrics
1411 Broadway, New York 18, N.Y.

Diminutives ...Beautifully molded and draped to flatter and fit the typical American woman of 5′5″ or less.

Charming Daphne rayon print on a YALE FABRIC. Diminutive sizes 10 to 18. $35.00

Bonwit Teller New York

Diminutives Asymmetrically draped skirt and a new décolletage. Designed to fit the miss of 5′5″ or under with the minimum of alterations.

Narcissus rayon print on a YALE FABRIC. Diminutive sizes 10 to 18. $35.00

B. Siegel Co.
DETROIT

Diminutives...Suit for spring...with rayon velvet collar and cuffs. Scaled to fit the 5'5" or under. Dryad rayon print on a YALE FABRIC. Diminutive sizes 10 to 16. $39.95. Mail orders filled.

Schleisner Co. Baltimore 1, Md.

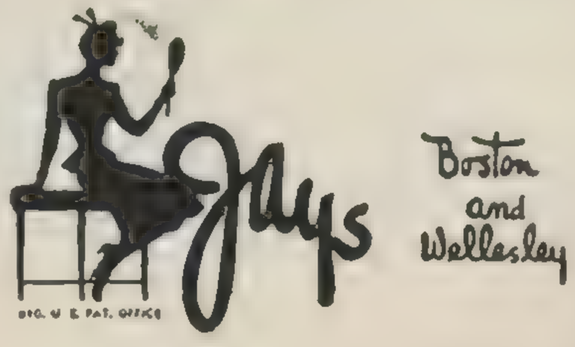
Diminutives...The long torso look—contrived by soft drape and a pouf of fabric on one side. Wonderful for the heart-sized girl of 5'5" or less. Europa print on a YALE FABRIC (rayon). Diminutive sizes 10-16. $35.00.

Harold
Minneapolis

Diminutives...The Bolero...this spring's favorite silhouette—particularly flattering lines for the miss of 5′ 5″ or less. Psyche print on a YALE FABRIC (rayon). Diminutive sizes 10-18. Dress and bolero complete $49.95.

WOODWARD & LOTHROP WASHINGTON

Diminutives ...Costume suit in pure wool—enlivened with dramatic Europa print on rayon crepe—a YALE FABRIC. Perfectly proportioned for the 5′5″ or under. Pink, aqua, grey, navy. Diminutive sizes. Complete costume $84.00.



Celestial beauty by Vendome. Lingerie created of pure silk, Bur-Mil rayon, batiste and other quality fabrics. At fine stores everywhere $4. to $20.*

*T. M. REG.

MONTE SANO'S beautiful spring coat—every line curved, new, young. Of fine Forstmann wool in navy or black. Winged straw sailor, Lilly Daché. *Exclusive with*

BONWIT TELLER OF PHILADELPHIA

KAY BELL

GENTLEMANLY TAILLEUR—WITH LADYLIKE MANNERS AND SHINING POLISHED BUTTONS. A BELLCIANO ORIGINAL IN FORSTMANN'S MILATEEN.

Gray wing, Northland daisy, Skipper blue or black. Sizes 10 to 18. 89.50.

Mail orders carefully filled

the Addis co.

SYRACUSE, N. Y.

A

WOMAN'S

PREROGATIVE . . . .

open

or

closed

Change your mind...change your costume...change your shoe. The Dulcy...tailored, close-heeled. The Dulcy...elegant, open-heeled. Smooth calfskin in the season's most important colors.

SHOE SALON

Famous-Barr co.

ST. LOUIS MISSOURI

PANDORA Exclusives

Hattie Carnegie

Spring Tribute

BY HATTIE CARNEGIE

Reminiscent of another era — a soft suit with gentle curves and the memory-awakening fichu shoulder. Beautifully interpreted in Forstmann's Angeleen, a pure wool. Hat by Hattie Carnegie.*

**Reg. U. S. Pat. Off.*

JOSEPH HORNE CO

PITTSBURGH

By Handmacher . . . a beautifully tailored spring suit with triple yoke. Of Verdona, a Pacific worsted crepe, in white birch, brown, navy or black; sizes 10 to 16. **59.95**

Ours alone

H. Liebes **San Francisco**

Muriel King's magical
backward-glance suit
Custom-made original
Stein
& Blaine
13-15 West 57th Street • New York 19

TRAINA-NORELL'S imported English check

MONTALDO'S

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Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird - Speakman Inc.
Wilmington, Del.

Doop's
East Orange, N. J.

PHOTOGRAPH BY RAWLINGS

The Midas touch of Revlon

brings you the new "Goldstick"

Treasure of all lipsticks!

A princess would treasure it! Wrought like gold, with all the grace, the craftsmanship, the beauty of a Cellini masterpiece. Who but Revlon could, who but Revlon would bring you the "*Goldstick"? A pricelessly perfect reproduction of Revlon's own fabulous $175 14-KARAT gold lipstick . . . to cherish for years! 2.00 plus tax. Refills available.

NEW! *Revlon brings you a new kind of lipstick, with the most phenomenal "go on" and "stay on" quality ever created!*

*POLISHED GOLD-TONE METAL • COPYRIGHT 1947, REVLON PRODUCTS CORPORATION

Creators of world-famous color originals in Nail Enamel • Lipstick • Face Powder

for a lovelier figure
Fortunet CASUALS
FOR ROUND-THE-CLOCK WEAR
Wear Fortunet and know a new "on-the-go" feeling
that helps you to figure slimness and trimness
that fits you for the latest fashions. Be active
in Fortunet's lovely Spring styles and colors. About $6.95.
Please write for the name of your nearest FORTUNET dealer
SEWANEE SHOE COMPANY ☆ Division General Shoe Corp. ☆ NASHVILLE 1, TENNESSEE

Palomino

the stocking color for Spring '47

borrowed from the sun-soaked gold of a stallion's satin coat . . .

Palomino, the color that's pure sensation in

breath-taking Berkshire Nylon* stockings . . . Berkshire's famous 51's

and Berkshire's Nylace Kantruns! ***Palomino*** . . . the

stocking color that will sweep you into Spring '47.

Sheer... Sheer... Berkshire

© 1947, Berkshire Knitting Mills **Nylon Yarn by Du Pont*

For the loveliest legs in the world . . . by the world's largest manufacturer of full-fashioned stockings

Costume and accessories by Neiman-Marcus

Rubel jewels. Sables, Esther Dorothy.

Diamonds and sables set to fragrance. $22.50 the ounce

tax extra

PLATINE by Dana

© 1947 Dana Perfumes, Inc.

"Easter is a Lady" from Fashion Reflections Row

SALLY VICTOR HAT • KISLAV GLOVES • JOSEF BAG

She wears a suit of golden-green to define her figure . . . with rounded curves from tiny tied waist to billowing push-up sleeves and full sweep of skirt. Fred A. Block original in Forstmann wool gabardine, $110.

Glentex
SCARFS THROW
BOUQUETS
YOUR
WAY
"Roses are Red"
"Orchids to You"
"Daisies Don't Tell"
The flower and the phrase—
whimsically linked on
full blown squares of petal soft pure silk.
Each about $5.
For nearest store write to GLENSDER TEXTILE CORPORATION, 417 Fifth Avenue, N. Y. 16

The color that made the world take notice

Trans-World from Dorothy Gray

All over the world, fashion designers took to this lipstick color. Bianchini did a fabric shade for it. A collection of clothes by the world's finest designers grew around it . . . breath-takers so beautiful they'll lift you high as the T.W.A. plane that brings them to you.

Watch the papers . . . scan the skies . . . for this great Dorothy Gray Trans-World fashion flight.

Trans-World fabric by Bianchini

Trans-World Lipstick and Nail Polish

Fine Woollens
SOMERSVILLE MFG. CO., SOMERSVILLE, CONN.
SELLING AGENTS: O'DONNELL & ELLIS, NEW YORK
Somersville
Fabric
EST. 1879
Costume by Vera Maxwell

Howard Greer dramatizes navy wool with white embroidery. Ours exclusively in San Francisco.

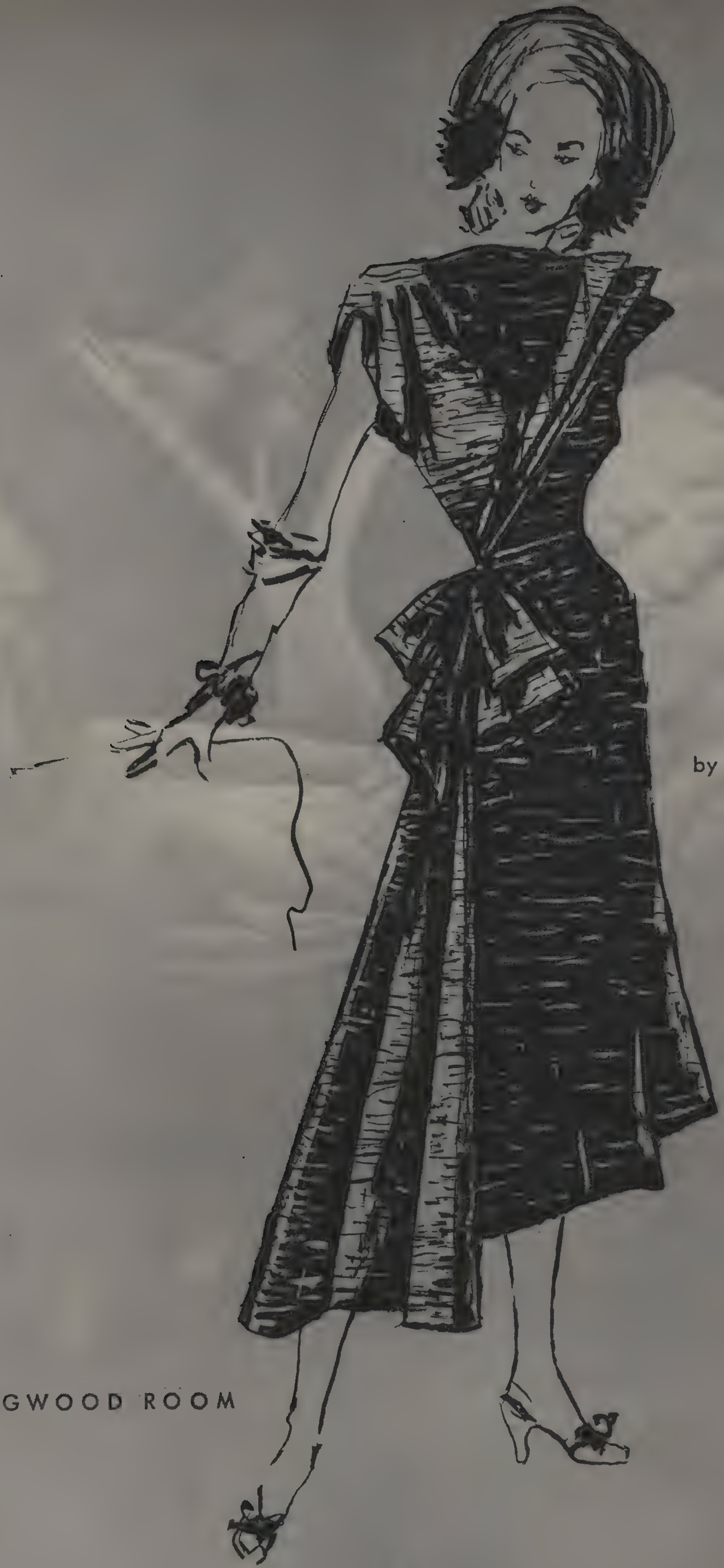
THE WHITE HOUSE

RAPHAEL WEILL & COMPANY

SAN FRANCISCO

you just know she wears them . . .
streamlined seams
in three proportioned NYLONS
McCallum and PROPPER
1 stripe if you're small 2 stripes if you're medium 3 stripes if you're tall

hat by Daché



by André d'Aulan

WEDGWOOD ROOM

Lazarus

COLUMBUS, OHIO

MESTROVIC "GABRIEL" IN THE BROOKLYN MUSEUM COLLECTION

WASHINGTON 4, D. C.

Jelleff's

RETURN TO THE TURN OF THE CENTURY... return to your long, slim torso... return to your rounded hips... revival of the wonderful Edwardian silhouette in a bustle dress of pin checked wool.

COHAMA 5 P.M., smoothest navy blue rayon crepe, done just for Jane Engel in the newest of all two-piece dresses: the tunic, back-buttoned over the skirt that's pleated a thousand times. 10 to 18. **$45**

Jane engel Madison at 79th, New York 21

Other Jane Engel Shops in 60 cities throughout the world

HAT BY MME. REINE. UMBRELLA BY LEDERER DE PARIS.

MAURICE RENTNER introduces his "First Gentleman" suit . . .
the season's most exciting silhouette . . .

Naturally at Himelhoch's Detroit

Pleats . . . pleats . . .
and a frothy bow
on sheer black
or navy rayon.
Sizes 36 to 46 — 49.95

Lane Bryant

NEW YORK · CHICAGO · PHILADELPHIA · ST. LOUIS · DETROIT · BALTIMORE · BROOKLYN

"You're right

Red Majesty

is the New Queen of the Reds!"

—says MRS. CORNEL WILDE...

radiant wife of the screen star.

"BECAUSE," enthuses lovely Mrs. Wilde, "there is something really wonderful about Red Majesty! It gives you confidence that your lips are looking their best. So I think you were perfectly right when you named it the queen of your glamourous family of Tangee lipstick shades."

CONSTANCE LUFT HUHN
Head of the House of Tangee and creator of Tangee Red Majesty Lipstick and Petal-Finish Cake Make-Up.

Five Famous Glamourous Shades by TANGEE

GAY-RED

RED-RED

MEDIUM-RED

THEATRICAL RED

NATURAL

Red Majesty NEW HIT SHADE BY Tangee

Hi-tide
Oomphies
Slip your foot into Hi-tide and
you'll slip into cross-stitched Oomphies
so blissfully comfortable you'll never
want to take them off! Black gabardine is capriciously
embroidered in seashore colors flecked with gold,
for both your plain and party hours at home. $6
OOMPHIES, INC. NEW YORK
Sorry, no mail orders.
Slightly higher in
the Far West.

Lassie Maid
Original
Memory-making coat... lines that sweep full and back. In soft, 100% wool suede. Springtime colors. Sizes 10 to 20 About $39.95 At better stores or write Barkin, Levin Co., Inc. 512 Seventh Avenue New York 18.

There's many a slip—

but only one Laros Dimensional*

Laros

*REG. U. S. PAT. OFF.

Avon presents pink tinge

. . . BECOMING AS A BLUSH

. . . romantic as Spring itself—Avon's newest, most flattering color-coordinated make-up! Pink Tinge rouge to touch your cheeks with a delicate flush . . . Pink Tinge lipstick to make a pretty mouth more provocative . . . Pink Tinge nail polish to glamour-light each dainty finger tip. It's a tender, petal-fresh hue . . . color-keyed to Spring wardrobes . . . color-perfect for feminine skin tones. Welcome the Avon Representative when she calls to show you this exciting new shade . . . be a hostess to loveliness.

in Lipstick

in Rouge

in Nail Polish

Avon cosmetics

IN RADIO CITY, NEW YORK

ROUX *means lovelier haircolor!*

Illustrated: No. 104¼ Light Brown, one of the 22 beautiful Roux shades.

Roux Oil Shampoo Tint's lovelier, natural looking color conceals every visible trace of gray, brings lustre to each dull strand. Inevitably, Roux treatments are on the beauty calendar of lovely women everywhere who won't submit to color-starved hair! At your favorite salon.

ROUX OIL SHAMPOO TINT COLORS • CONDITIONS • CLEANSES **Caution: use only as directed on label**

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& Company
INDIANAPOLIS · IND.
From the
Howard Greer
collection
at Wasson's

A Bellciano
ORIGINAL

fabric by FORSTMANN
. . . lining by ROBBINS

DAVE BELLSEY CO. INC. New York 18, N. Y.

In your city's principal store

LOUISE BARNES GALLAGHER'S
CASUAL "PANTS BUTTON" SUIT
IN JUILLIARD'S PASTEL GABARDINE.

of course at **Seidenbach's**

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Exclusive with Woolf Brothers

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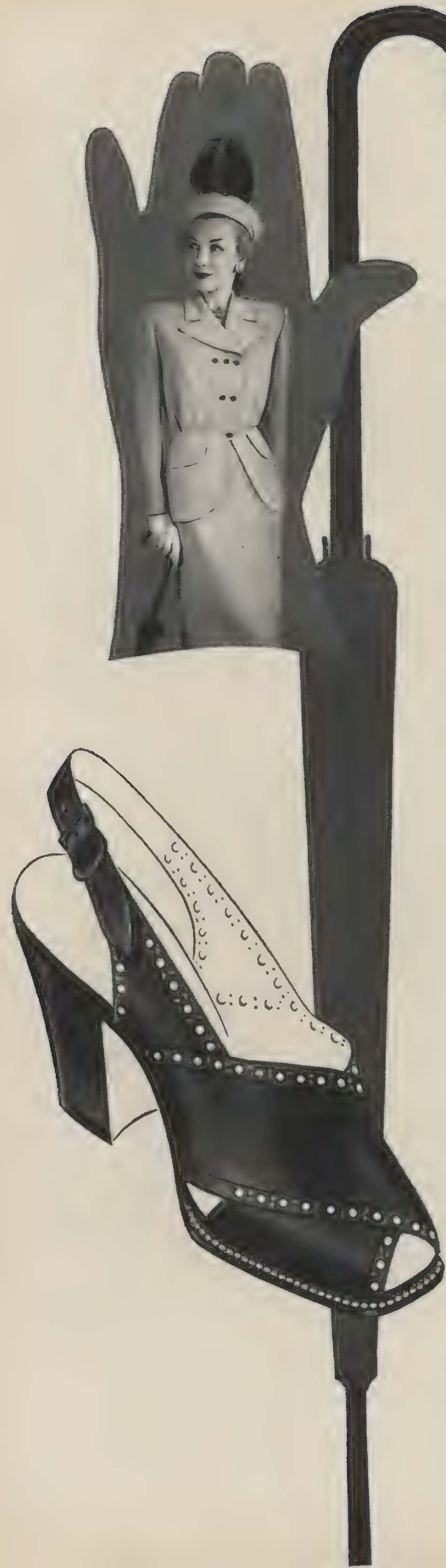

Gimbels-Pittsburgh

Pedemode's polished calf. Squared toes. Extended soles . . . stitched to echo the hand-picked lapels of your best tailleur. What could be a smarter first step into Spring? And, remember, Pedemodes are exclusive in Pittsburgh with Gimbels, Shoe Salon, Second Floor

Spring Pedemodes

Sally Victor creates
the "Big and Little Filly"
for Titche-Goettinger.
Titche-Goettinger
DALLAS

hat by John-Frederics
a Kraus Original
Thalhimers
Richmond Over A Century In Virginia

RAWLINGS

"There's another woman in my husband's life

"I suspected the worst for some time. There were little telltale clues.

"Like the way he often looked at me critically . . . and seemed preoccupied on our less frequent 'dates.'

"I looked at our children . . . at our beautiful home . . . and knew I'd better find the other woman . . . quick!

"I found her in our smartest department store getting an original creation. I watched her at the perfume counter, in the shoe shop and the beauty salon. I heard her ask for Artcraft Stockings . . . sheer and lovely . . . a dozen pair.

"I really can't blame my husband. Now he's having quite a serious affair. With *me!* We're out late nights. We're in love again.

"And now I know how it started. I put on my *first* pair of Artcraft Stockings the day I got my new hair-do. They made me *feel* so lovely . . . and made him *look* so loving that . . . they made 'another woman' of me!"

WHY ARTCRAFT STOCKINGS MAKE YOU *FEEL* AS LOVELY AS YOU *ARE!*

- **The finest yarns are scientifically treated and twisted *for unbelievable sheerness and strength.***
- **Precious oils are added to pure dyes *for that luxurious, skin-soft feel . . . immeasurable wearability.***
- **Pencil-line seams are especially designed *for accentuated sheerness . . . flattering calf contour.***
- **Finally . . . each stocking is examined with such meticulous care that *only 3 out of every 5* are judged fine enough to bear the Artcraft name.**

ARTCRAFT

Stockings of Elegance

. . . make you *feel* as lovely as you *are!*

Eternally charming, eternally feminine, eternally yours. Diamonds that sparkle afresh with every change of costume are a basic fashion.
De Beers Consolidated Mines, Ltd., and Associated Companies
N. W. AYER & SON

Kraus
ORIGINAL
IN FAILLE
ZUCKERMAN & KRAUS, N. Y.

EXQUISITE PEARLS . . . created by Coro

so ethereally lovely and lustrous, these are the finest, most beautiful simulated pearls of all.

Superbly graduated and hand-knotted, with 14 KT. white gold clasp.

Also, a diamond clasp collection.

For that priceless look . . .

Coro

SIMULATED PEARLS

Coro, Inc., New York • Chicago • Los Angeles • San Francisco • Miami • Toronto • London

Postman, Postman, Did you bring a letter?
Postman, Postman, Two would suit me better
~~ I can hardly wait to see
What is in your bag for me

Copyright, 1936, by G. Schirmer, Inc.

You never quite outgrow
the thrill of getting a letter!
(Two would be much better!) And
as time goes by the thrill deepens,
for letters mean someone has remembered.
But . . . remembering works both ways.
So write those letters you have *meant to write*
. . . write them before this week's end
. . . and experience, again, how much joy
the Postman's visit can bring to you.
(I can hardly wait to see what is
in your bag for me!)

On what will you write? You
can do no better than to choose one
of Eaton's Fine Letter Papers
from Open Stock. Its quality will say,
"I am doing well;" its fashion will
speak for your good taste. Yet Eaton's Open
Stock Papers are a wise economy,
for you can always replenish your supply
of either letter paper or envelopes.

How much sense this makes — to choose
a letter paper that suits you perfectly,
to be able to get more whenever you want it,
to waste nothing! The better stores
have a full personality-range of Eaton's Fine
Letter Papers in Open Stock
and in matching boxed combination.

EATON'S RANDOMWEAVE — fabricated, pen-inviting, deckle edged, with color-lined envelopes. White, Tan, Blue, Grey.

EATON'S PETERSBURG 1850 — feminine word-frame of delicate laid texture. In muted pastels with tissue-lined envelopes. White, Blue, Grey.

EATON'S HIGHLAND SHEER — like fine handkerchief linen, subtly tinted; pin-striped envelope linings. White, Blue, Pink.

Eaton's Fine Letter Papers
in Open Stock

PITTSFIELD, MASSACHUSETTS

Copyright, 1947, Eaton Paper Corporation

Aveu
Confession du désir
ROGER & GALLET
Paris
Aveu

SMARTWEAR

Emma Lange, Inc

MILWAUKEE

a Fred. A. Block original

Only at Smartwear in Milwaukee . . Heightened suit drama in the longer jacket; hi-lighted pockets and cuffs. FORSTMANN'S CHARMONA in navy, black or brown with beige. Sizes 10-20 $98.95

Wool crepe in a sophisticated **Carolyn*** coat for town or travel. Swinging fullness, close-belted, **Shelton** made—lined with Duchess Acetate Rayon Crepe. Sizes 10 to 18. About $50. Hat by Chanda.

Carolyn

*REG. U. S. PAT. OFF.

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N.Y.

Comes spring..comes summer..comes the wonderful little black
of Rosewood Fabric...foil for John-Frederics' intensely feminine net-swathed cartwheel.

DAVISON—PAXON CO., ATLANTA • Augusta • Macon, Ga. • Columbia, S. C.

Hattie Carnegie gives her new, natural shoulderline to a slender jacket—over a sleeveless day-to-dinner dress. Of pure silk tissue. Completely accessorized by Hattie Carnegie.

Stix, Baer & Fuller
ST. LOUIS

Go off in a whirl in happy-day Holiday Hues. Brilliant, rich, ravishing tones · inspired by the world's most famous holiday lands, found only in Labtex Fabrics fabulous spun rayons. Available in cool crisp casuals and by-the-yard.

Labtex Fabrics • 469 Seventh Avenue • New York 18, N. Y.

If you are five feet five or under . . .
Most of us are five feet five, or less. Most of us like to look taller. And we all like to save on costly alterations. So no wonder there's such a demand for coats and suits designed especially for us . . . the Perfect American Type.
Mandelbaum
512 SEVENTH AVENUE NEW YORK 18, N. Y.
P.A.T SIZES Perfect American Type
REG. U. S. PAT. OFF.
Illustrated: The swinging short coat, 100% pure wool. Misses sizes 10 to 18.

WILD RICE—subtle color garnishing for spring . . . softly sueded in Ruffglove leather, in softer-than-ever shoes.

TUCK-UP at top, **COVER-UP** beneath, and an over-the-shoulder bag—all in **WILD RICE** and other softer-than-ever colors: Chamois, Pink Perfection, Coral, Blue Sky, and Cocoa. (No mail orders, please. Shoes, $7.95; bag, $9.50, plus tax.)

ALL JOYCES SAY joyce

PASADENA, CALIFORNIA

SAAB
HANDMADE lingerie
In the mood of Spring,
Saab fashions a precious ensemble—
full sweeping gown, slip and
matching pantie. Embossed
with hand-embroidered
budlets, cloudswept with
Binche-type lace. Lovingly
sewn by hand in the Saab
tradition, famous since 1908.
At the finest of stores
everywhere, modestly priced.
Matching pantie,
not illustrated.
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC

Ilka Chase

talented actress, author, radio commentator . . . famed as a clever and original hostess, says:

Brach's
Chocolate Party Mix

is the perfect candy for smart entertaining

Whether you're entertaining at bridge . . . or an elaborate dinner party . . . your guests are bound to appreciate Brach's Chocolate Party Mix. Here's an assortment of good-tasting candy that gets an "M-m-m" from everybody! Almost two hundred luscious little taste-appealers to the box! Gay, tempting milk and bittersweet chocolates . . . filled with crisp almonds and nutmeats . . . smooth, chewy caramel . . . exotic orange jelly . . . milk malts . . . raisins! Variety galore! This grand candy assortment is for sale at better stores everywhere.

GOWN BY HENRI BENDEL—JEWELS BY JOHN RUBEL

The name **Brach's** *means quality candy*

E. J. Brach & Sons, Chicago

I'm dreaming of a Flexnit figure...
Wake up, your dream of wonderful new figure flattery has come true. For Flexnit molds your body magically like a second skin. No restraint . . . you're free as a bird. Yes, Flexnit proves that youth is not an age, but a figure. Ask for Flexnit youth girdles at leading stores.
FLEXNIT, 200 Madison Ave., New York 16
FLEXNIT
for a youthful figure

Spring Song! Gentle suit by NATHALIE NICOLI
of CALIFORNIA in Forstmann Worsted.
A. Harris & Co
DALLAS
TEXAS
60th Year
Hat by G. Howard Hodge

A look . . . at the longer jacket suit
Frank Gallant Original
in FORSTMANN's "Milateen" $85
EXCLUSIVE WITH
Stewart's
OF LOUISVILLE, KY.

Hat by Howard Hodge

Younkers OF IOWA

Des Moines 6,

Adele Simpson *dramatizes the tulip tunic drape. Black or navy rayon tissue faille.* 10 to 16. 49.95

CELANESE REPRISE, a rayon taffeta . . . Gold, Emerald Green, Turquoise, Ruby Red and Black. Sizes 10 to 16. Around $50.*

*Reg. U. S. Pat. Off.

AT THE QUALITY SHOP IN YOUR CITY . . . or write, FRANK STARR, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

Harrold

Harrold gives lean lines and city airs to a suit for town or travel. Tailored with integrity in pure worsted gabardine by the American Woolen Company. Black, brown, navy, beige, gray, green, powder blue. "Talon" slide fastener. Sizes 10 to 20. Style 3618. About $50

Write for name of store nearest you.
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Los Angeles, 834 So. Broadway
St. Louis, 508 N. 4th St.

COLLECTORS' PIECES
Ear Jewels, Fob Pins,
Necklaces and Bracelets.

by Miriam Haskell

DISCOVER THEM IN SMART STORES THROUGHOUT THE COUNTRY. MIRIAM HASKELL, 392 FIFTH AVENUE, NEW YORK, N.Y.

Maurice Rentner designed this pure wool suit
frosted with lace trimmed jabot for WOLF & DESSAUER.
WOLF & DESSAUER
FORT WAYNE, INDIANA

Nathalie Nicoli sculptures a taut, clean-cut silhouette in Forstmann's Charmeen gabardine.

Black, gray, acorn or powder blue. Misses' sizes, $98.50

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NEW YORK

Good night . . . pleasant dreams . . .

. . . in a *Forty Winks nightie**

At fine stores throughout the country. Under $9.

three moods have

timeless as the classics,
this trio by Rice O'Neill

The Operetta is keyed to my
lighter moments!

The Opera sets the tempo
for important occasions!

The Obligato plays up to
my dramatic moods!

All in harmony with Spring costumes.

Rice-O'Neill SHOE CO. • MANUFACTURERS • ST. LOUIS • LONDON

up-or-down "Acrobat"
by **Stylepark.** About $15.

SUIT BY MONTE-SANO

gives you
the **neat-headed look**
soft, shapely hats that
sleek your headline!

about $10.95 to $22.95
at better stores, or write
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417 Fifth Ave.,
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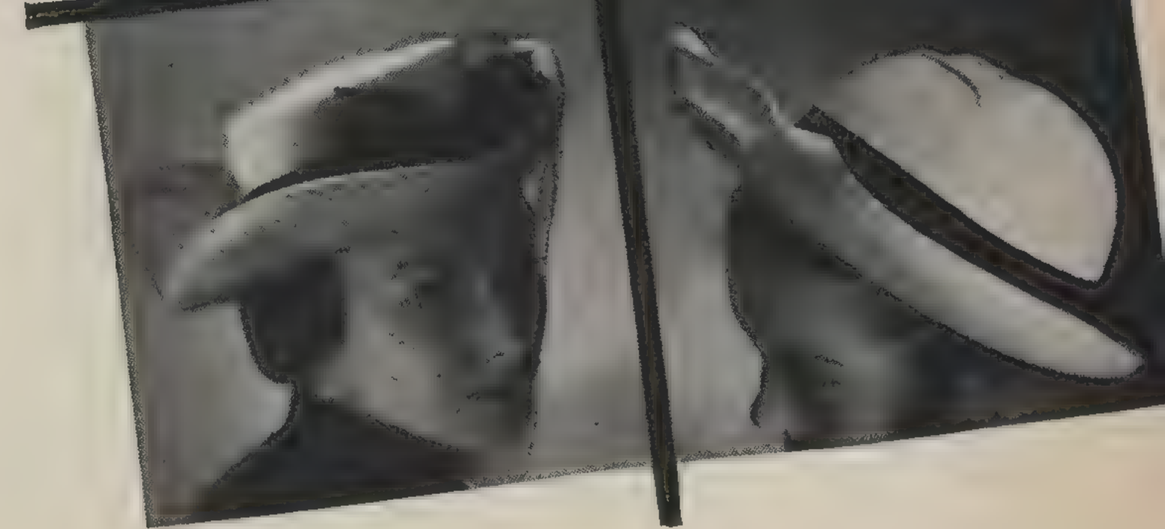
Stylepark makes
equally fine hats for men



got
those
midnight blues
...blue as
they can be
low-pitched color...in
softest calf...hitting a deep
and dusky, new blue note...
for the girl in a whirl
De Luca ORIGINALS
— when there's a man in the picture
Write for name of nearest dealer. ALGY SHOES, Inc., Everett, Mass.

You . . . the fairest flower of them all . . . in your fascinating Scheherazade suit with detachable hood. FORSTMANN'S superb wool combined with DUBONNET pure silk print.

RUSSEK'S
DETROIT

JOSEPH MAGNIN
SAN FRANCISCO

PICKETT'S
CHATTANOOGA

MORTON BREGMAN AND COMPANY, INC. • CHICAGO

FREE! *a new kind of Engagement Book. This keeps track of dates, and keeps you attractive, dating . . . full of fashion hints, color schemes, and such. Write to McKettrick, Dept. V.*

It's raining checks . . .

It's a **DAN RIVER** *fabric*

McKETTRICK
Classics

Brown and pink, green and pink, red and gray, black and aqua. Sizes 10 to 16. About $11 in the McKettrick department of your favorite store. McKettrick-Williams, 1350 Broadway, New York City.

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fashion's pure plastic material
Made from Vinylite brand resins
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EXYLIN, fashion's pure plastic material, is seen at the best places. Take this EXYLIN raincoat, for instance. It does so much for a woman—with glamour, fit and service—that she wouldn't think of traveling without it any more than she'd part with it at home.
Look for the name EXYLIN on raincoats, garment bags, blanket bags, aprons
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HOLEPROOF*
Luxite Girdles

the hug you love . . .

They hold you in so gently . . . never hamper your young and active ways . . . these cuddly soft LUXITE GIRDLES BY HOLEPROOF . . . in nylon leno, nylon lace with nylon satin panels—and other fabrics that restrain without strain . . . that give as well as take in.

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DIAMOND ANNIVERSARY 75 QUALITY IS A GEM

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Luxite Underthings

Holeproof Hosiery Company, Milwaukee 1, Wisconsin. ☆ In Canada: London, Ontario

by Thorea Armour
in Sanchilla,
a Duplex Bur-Mil Rayon Crepe
$49.95

*Trade Mark Reg. U. S. Pat. Off.

styled for a jaunty Spring by Block Fifth Avenue
Polished black patent, about $30. Satin-smooth calf in Black, brown, russet,
navy, and red, about $40. At good stores everywhere, or write us.
CHARLES E. BLOCK COMPANY, 286 FIFTH AVENUE, New York

tailored by Handmacher

pacific verdona crepe . . .
under sixty dollars

a John Casella
Costume
Casella's* provocative cutaway. Artfully tailored of John Walther's white-on-grey-stripe worsted. Lining by Frank Ix. Sizes 12 to 20. About 90.00.
At leading stores throughout the country.
*A department of Mutual Rosenbloom Co., New York

From their versatile 1947 collection, Page Boy proudly presents a group of expandable young maternity fashions, distinguished for their slim youthful lines, fine fabrics, exquisite detail.

From left to right:
A dress in pastel corded cotton, scallop detail. About $23
Rayon shantung suit with new push-up sleeve. About $30
Striped balloon cloth dress, buttoning down the back. About $25
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Afternoon dress in fine rayon "San Chu" crepe, keyhole neckline. About $40

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FRONTISPIECE

by Edith Lances

This is the bra—stripped down to essentials.

Light and free. Strapless and strain-less.

Shape-molding and shape-holding.

Wear Short-Line to show your midriff;

Long-Line to whittle your waist to a shadow.

Both in tea-rose, white, or Skinner's black rayon satin and nylon marquisette, feather-boned. Sizes 32-40. Short-Line Strapless, 12.50. Long-Line Strapless, 18.50. (Also available in nylon or silk.)

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At better stores everywhere EDITH LANCES BRASSIERES

THE ORIGINAL
Bobby Burns
OF NEW YORK
IN HALF SIZES
The perfect suit for your in-between figure... Definitely for you, this suit with its Lord Byron collar and fine welt seaming to give you flower-stalk slimness. Sices carefully tailors it in 100% wool gabardine or twill in beige, blue, gray, green, navy, black and brown.
Sizes 16½ to 24½. About $59.
See it at your favorite store, or write:
SICES CORP., 252 West 37th Street, New York City
Juilliard
100% VIRGIN WOOL

THIS SOFTLY DRAPED GABARDINE TOPPER HAS A MOST DISTINGUISHED AIR . . . *It's the new spring, Paris inspired style . . . softly draped back that falls in swinging folds . . . the new, full sleeve, tightly buttoned at the wrist . . . the two side opening draped pockets . . . they all add up to a spring coat that every style conscious miss and junior will love. It's beautifully tailored in all worsted, french yarn gabardine, for long service. Made in beige, grey, brown, light blue, green or black. Sizes 10 to 16 and 9 to 15 . . . the season's most outstanding value at* $49.95

M. & S. SOLOMON • 530 Seventh Avenue • New York 18, N. Y.

THE STORE NEAREST YOU WILL FILL YOUR MAIL ORDER. GIVE FIRST AND SECOND COLOR CHOICE

Anderson, Ind.....Roth's Smart Apparel
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KIVIETTE CREATES A "GREAT LADY" DESIGN done, frankly, in the elegant tradition of drawing room drama...done with calculated subtlety for an entrance, an effect, for all the enchantment that spells Kiviette!

WALDES KOVER-ZIP PLAYS THE SUPPORTING ROLE Here is a zipper that always gives a well-bred performance...because it's fabric-covered to blend discreetly or contrast dramatically. Look for it on the smartest designs created here and abroad. Ask for it at notion counters now.

WALDES KOVER-ZIP

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WALDES KOHINOOR, INC., LONG ISLAND CITY 1, N.Y.

CASINO CLASSICS

P. M. . . . the cocktail hour . . . gay, glamorous, deserving a blouse that is almost a dress . . . a blouse romantically draped to show off your bared throat, your smooth torso. In Champagne White, Pink Lady, Twilight Blue, Lime Rickey and P.M. Black. Rayon Crepe Romaine in sizes 10 to 16. About $11.00 at better stores everywhere or write Casino Classics, Inc., 526 Seventh Ave., N.Y. 18.

PHOTO AT STORK CLUB
BY JOFFE'
HAT AND BAG BY
JOHN FREDERICS

PEPLUM AND PERT AT THE STORK CLUB . . . THE "DATER" SUIT . . .

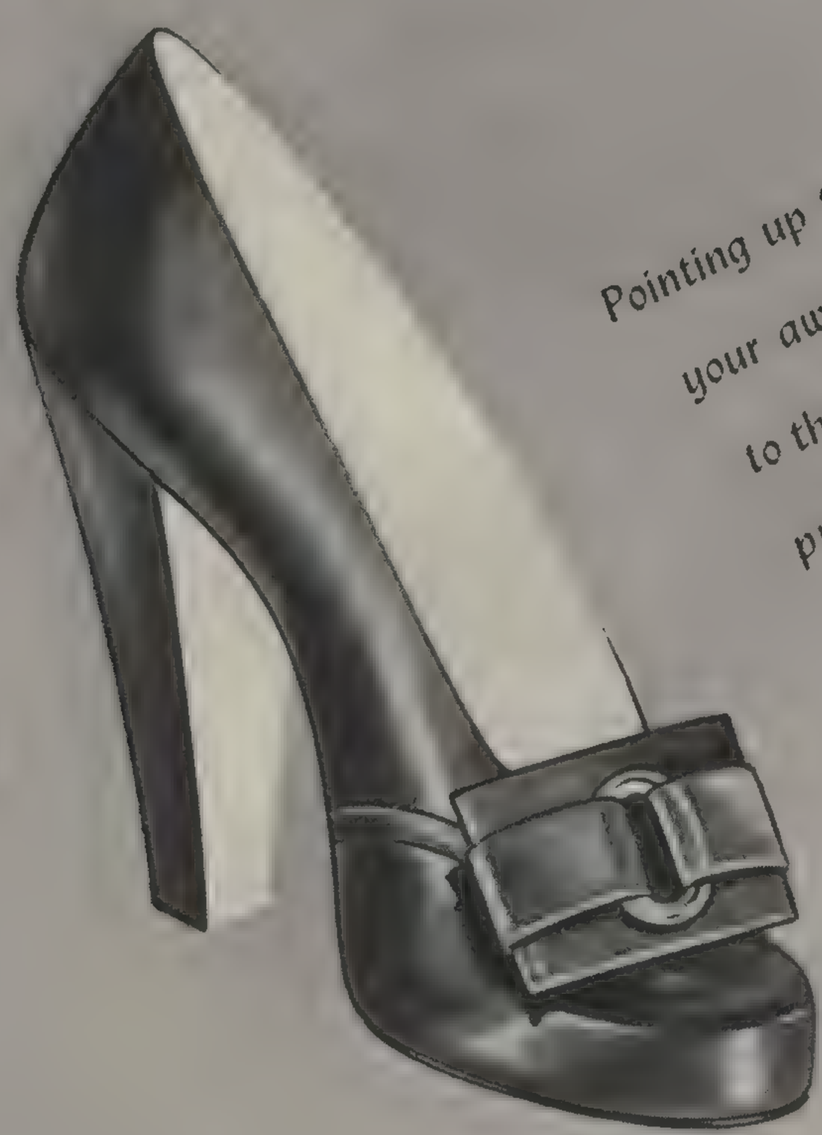
COLORED STRIPES ON WHITE-GROUND . . . ALL WOOL . . . EXCLUSIVE

FABRIC FOR MISS CRICKETEER. SIZES 10 TO 18. ABOUT $35. DESIGNED AND MADE

BY SAMUEL SPITZ & SONS, 320 S. FRANKLIN ST., CHICAGO . . . 15 W. 28TH ST., NEW YORK.

FABRIC BY

closed heel... closed toe... away we go!
in Valley's "Suit Squire"



Pointing up the new spring suits . . . and your awareness of the forecast trend to the lady look . . . is this covered-up pump with gold-spiked buckle.

for the woman to whom craftsmanship is imperative

Valley SHOES

from 12.95

VALLEY SHOE CORPORATION • ST. LOUIS 18, MO.

A pure silk polka dot creation—
artfully designed by Henry Rosenfeld for
Spring Sophistication.
Grey, Navy, Green Sizes 10-18 $25
— Russeks
Sparkling lucite case
with Richelieu Brass base. $1 plus tax.
Henry Rosenfeld

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Patricia Fair Exclusive

name to remember . . . when
you want to be remembered for your glamour.
Black or navy rayon crepe, with the gaiety
of white and a grosgrain bow in color . . .
with the news of the saw-tooth tucking and the
joy of a full skirt. Sizes 9 to 15, under $15.00

For store in your city, write: PATRICIA FAIR, 501 SEVENTH AVENUE, NEW YORK 18

there's one that's right for your height

In Women's Sizes:

TINY.....sizes 14 to 22
TYPICAL..sizes 16 to 26
TALL.....sizes 18 to 26

"The nearest thing to custom-fit I've seen". . . that's what women everywhere are saying about those wonderful new Ann Tyler coats and suits. They're sized-to-height for flawless fit, whether you're tiny, typical or tall. You dispense with time-and-money wasting alterations when you discover figure-slimming Ann Tyler Originals . . . by Reinis Coat & Suit Co.

ANN TYLER

ORIGINAL

of 100% virgin wool gabardine, Spring colors, about $55.

Featured in the Woman's department of these and other good stores. For name of nearest store, write to Reinis Coat & Suit Co., 225 W. 37th St., New York 18.

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Chicago, Carson Pirie Scott
Dallas, Sanger Bros.
Denver, Denver Dry Goods
Detroit, Lane Bryant
Grand Rapids, Herpolsheimers
Greensboro, Meyers Co.
Knoxville, S. H. George
Newark, L. Bamberger & Co.
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Romance in a swirling mist of rayon chiffon. Draped and dramatic in these heavenly colors—gray, chartreuse, confetti, flesh or ice blue. Sizes 10 to 18. About $55.

At leading stores throughout the country. For store in your city write: JACK HERZOG & BRO., INC., 530 Seventh Avenue, New York 18

Wild Red Dirndl

When a top young designer like Joset Walker creates a shoe to go with everything in her day-evening collection . . . that's news! Here it is . the revolutionary dirndl in soft red kidskin. About eight dollars the pair.

Town & Country shoes

George E. Greene

It's the Dobbs!

"Go Gay" $16.95*

Newest Liveliest of Dobbs Color Originals

Golden

"Henriette" $16.95*

Color of sunlight on the Springtime coat of a baby deer, tawny, vibrant color with undertones and overtones and an electric something about it . . . "Golden Fawn" by DOBBS! Wonder color . . . wearable with black, with navy, with browns and many a high shade . . .

It's the DOBBS

"Double Talk" $15.00*

fawn

If you have seen M-G-M's technicolor masterpiece "The Yearling"... the tender story of the boy who finds a little lost fawn in the forest... then you know the vibration of color that is "Golden Fawn".

**Dark colors slightly less*

Matchable to the newest ...
of shoes, gloves, bags, stockings.
Flattery color that is pure glamour for
blondes, striking with dark hair, brings out
all the gold in the brown heads in between.
This is Spring magic... in master-made,
master-fitted felt hats by DOBBS.
See it... wear it... soon!

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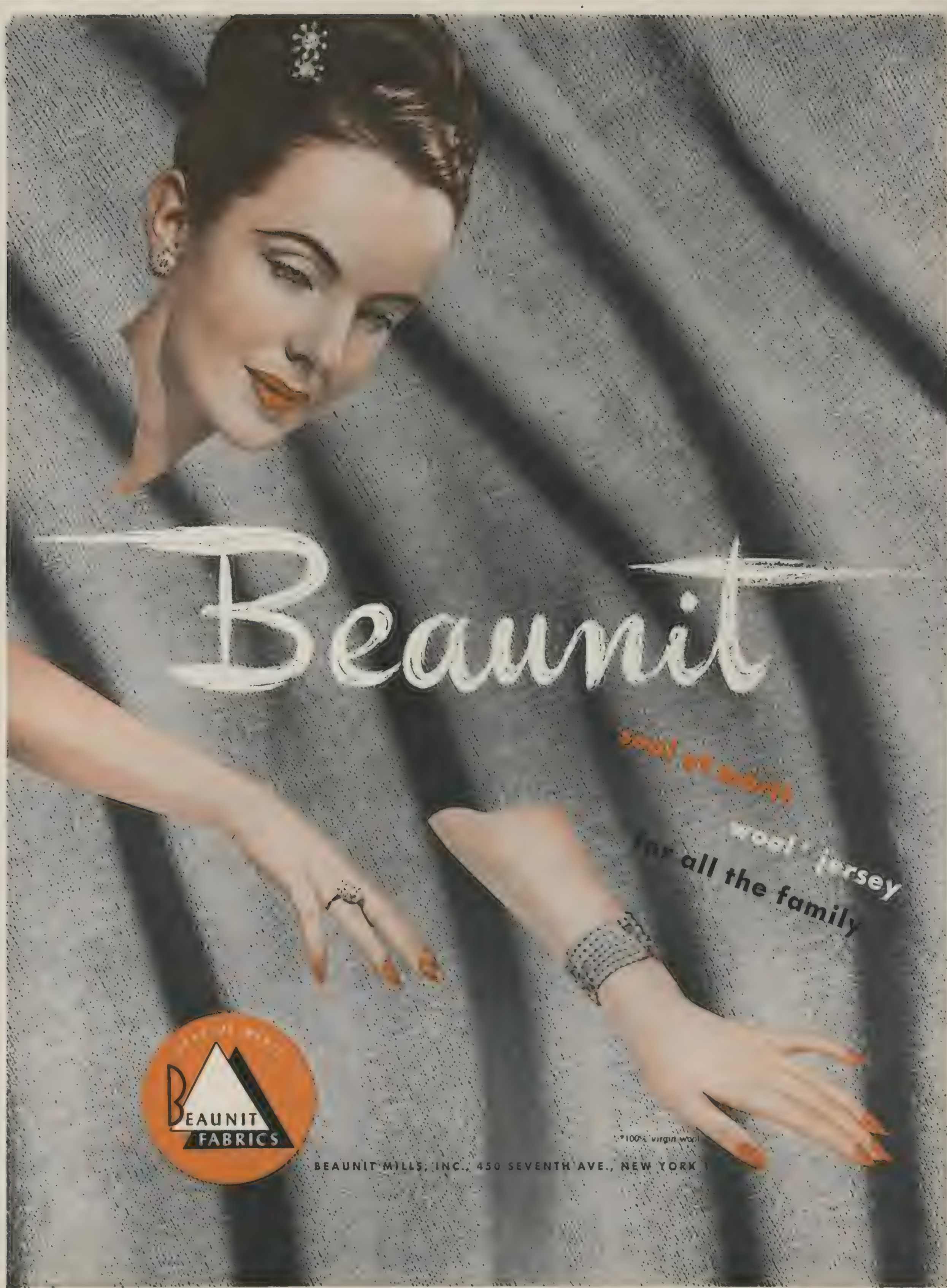
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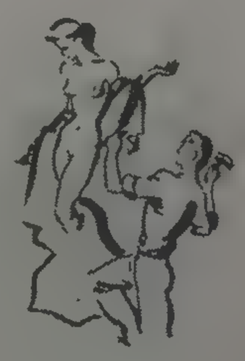

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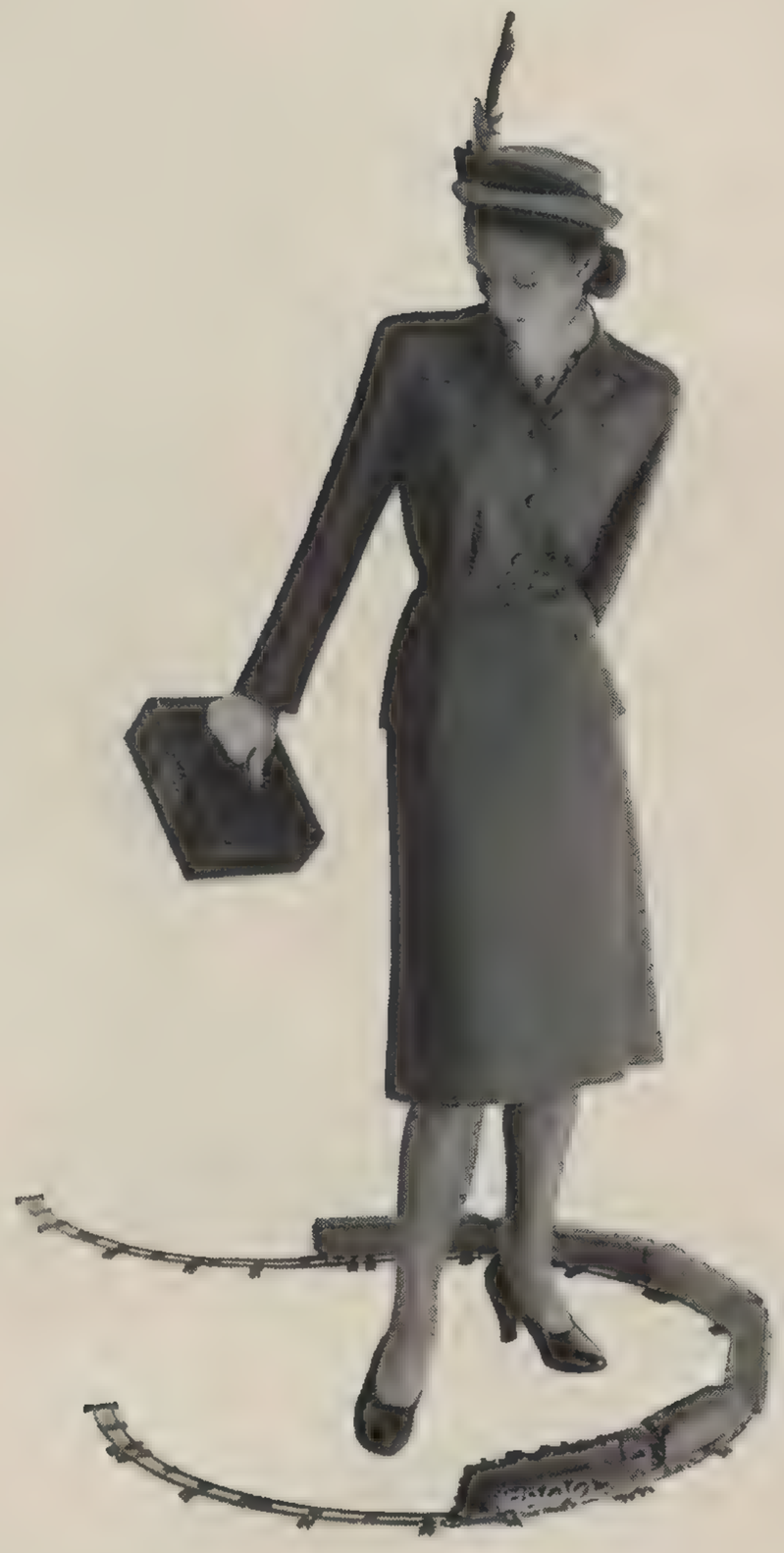

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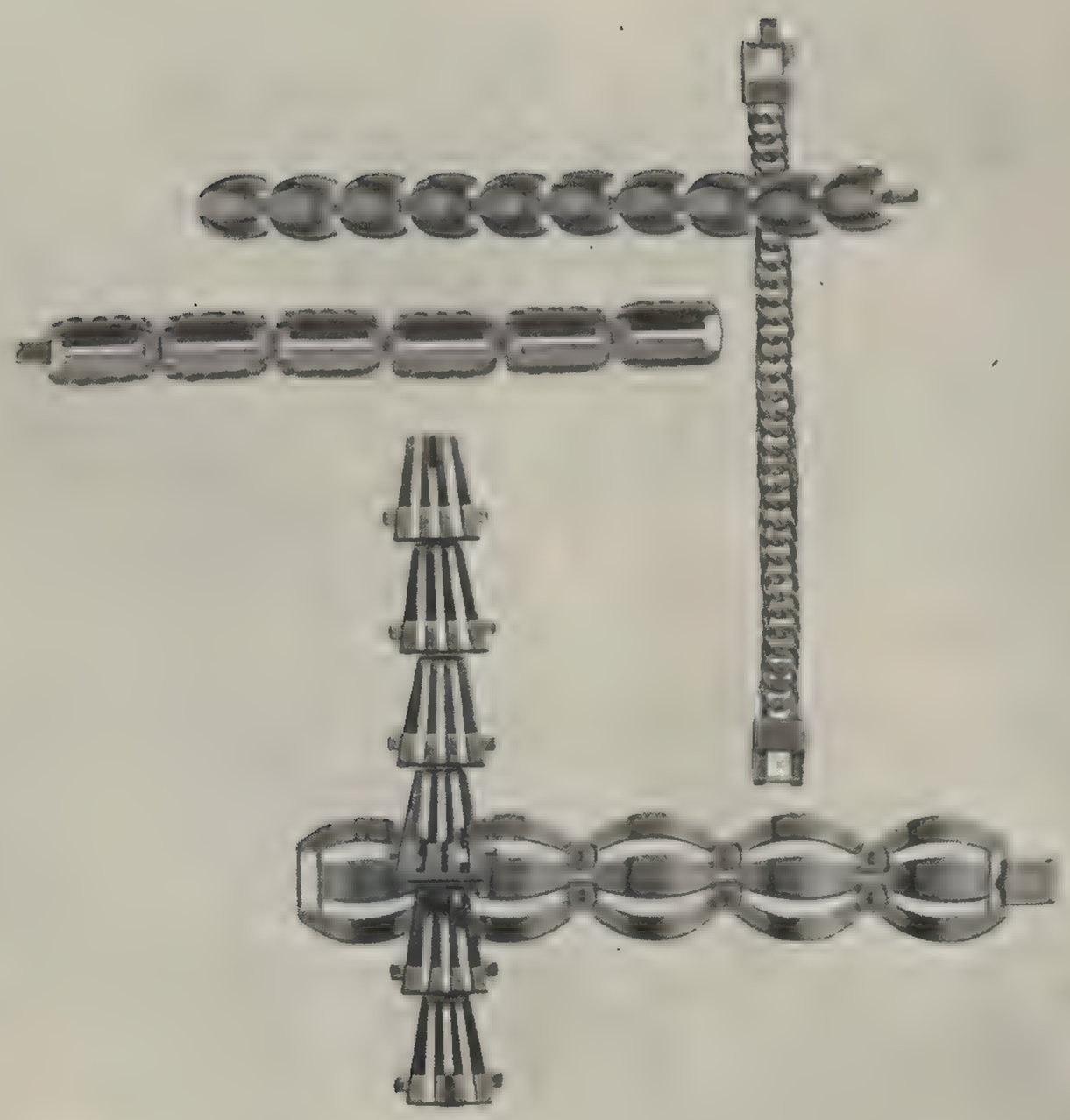

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This is no name
for the towers of light,
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millions of
torches
climbing the dusky
blue.
Cathedrals,
castles,
pinnacles,
spears of stone.
Colossal—delicate; impossible—true:
What shall we call them? Who can tell?
But this is a wonder we must love well.
Down in the canyons dodging the cars,
We see many faces, we see few stars:
Yet this is a wonder the Gods might praise;
This is the wonder of all Man's days.
How far—how far (One hundred
windows?) Is the
mountain-peak
of the Empire
State from the
shops in the valleys,
The fairy shops,
The fabulous bar of the Stork?
No matter.
It is all one wonder.
No matter.
This is the angels' wonder,
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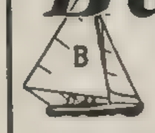

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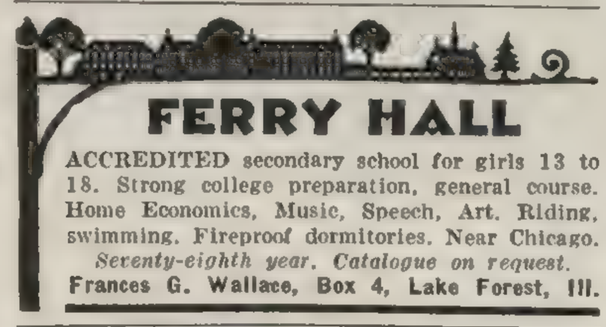

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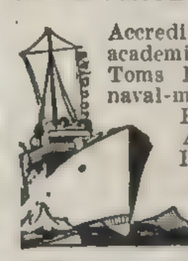

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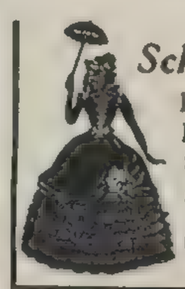

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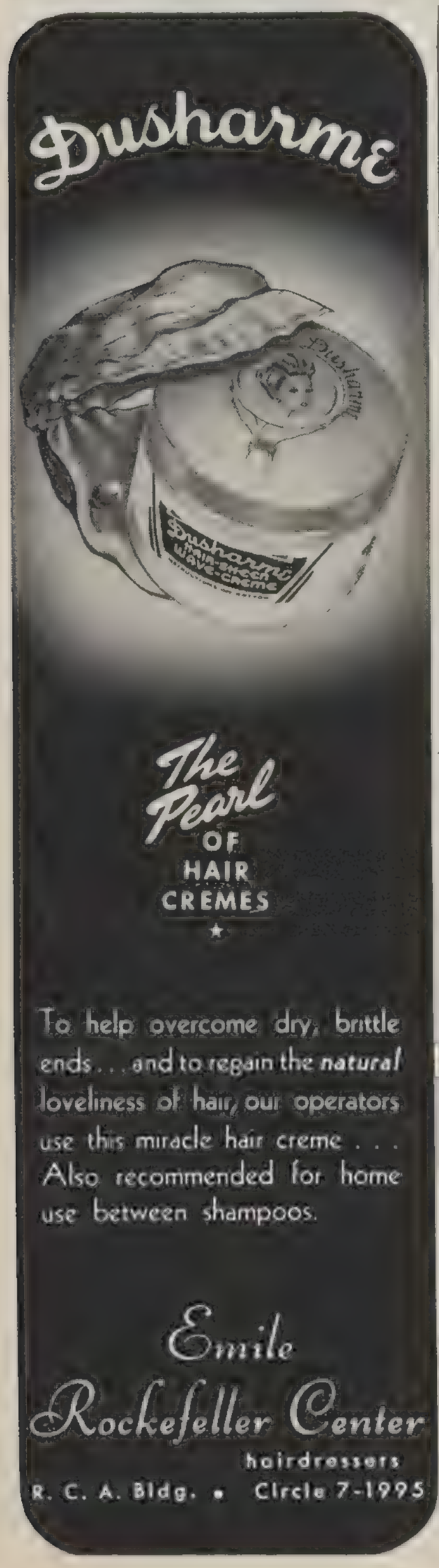

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Hats at

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TIRED GLASSWARE . . . that puts life and laughs into any party. For gay entertaining and good drinking, serve the *next* round in these unique, singularly-shaped, 22k gold-rimmed beveled glasses.

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Smart hostesses are breaking away from the stale pepper habit. Grind your own—fresh as used. Makes good food better. Handsome salt and pepper mills, of fine-grained solid mahogany or rich black walnut. Beautiful finishes, distinctive designs. Case-hardened steel parts grind pepper coarse or fine. Hardwood grinding ball for free-running salt in all weathers. Height 4". Pepper mill $3.95; salt mill $3.50; pair $7.25 (postage 25c each). Custom-made designs $5 and up. In sterling silver, $25 and $20, including excise tax. Add city tax, 2%, in N. Y. C. Peppercorns, 2 jars postpaid $1; bag of salt crystals 25c. Money-back guarantee. Mail orders filled promptly. No C. O. D. A Jonmar product.

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Hound

IN CALIFORNIA

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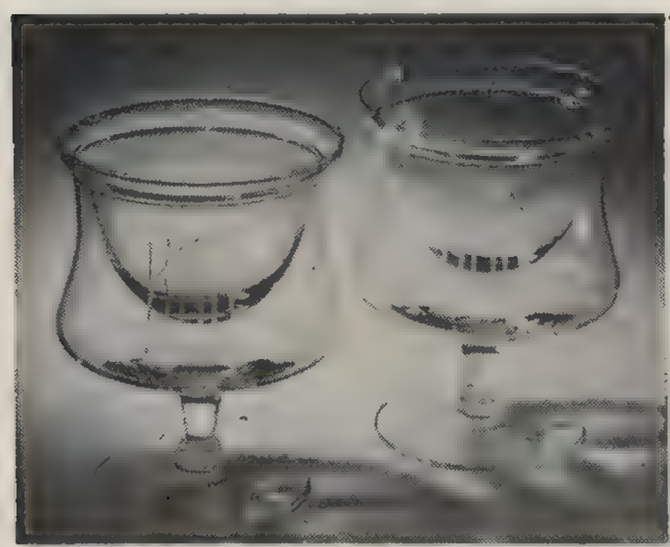
OLD-FASHIONED ANGEL in white chiffon. A nightgown delicate as clouds and appropriately appliquéd about the yoke with little moons of silk satin and cherubs swinging on stars. The neckline and sleeves are piped with pink satin, with touches of white French Valenciennes lace. $67.50, from Juel Park, 9449 Wilshire Boulevard, Beverly Hills, California.



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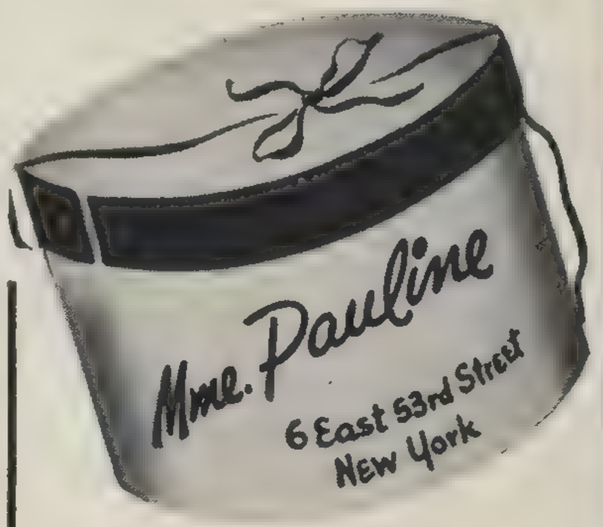

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TAMPONE

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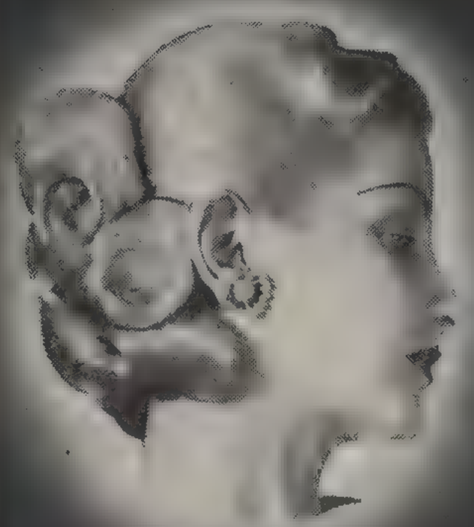
Change your hair-do to suit your mood with a chignon, coronet, top-knot or braids. Joseph Fleischer Hair Pieces are made of finest quality human hair. Send us a sample of your own hair—we match it perfectly.



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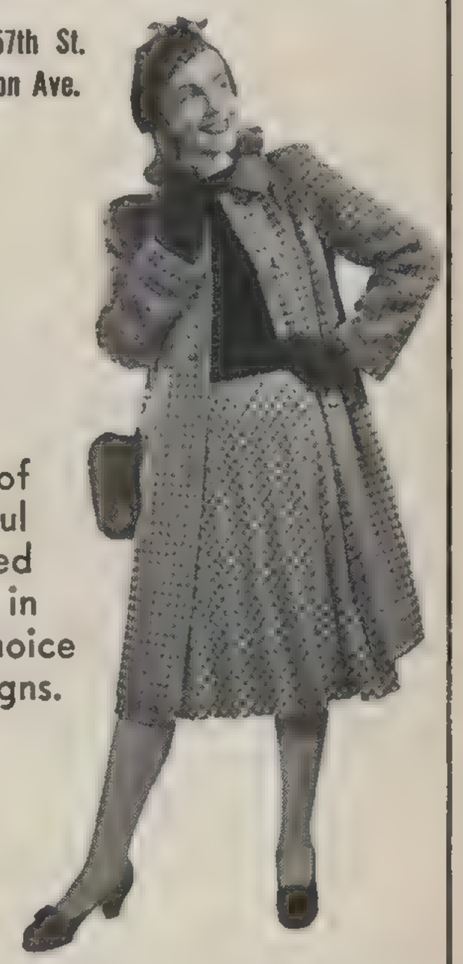

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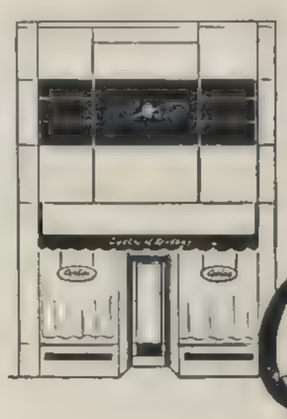

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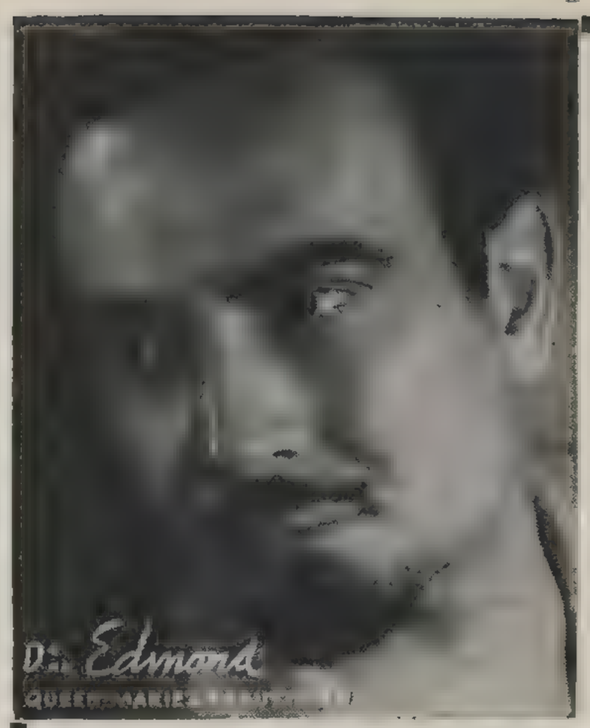

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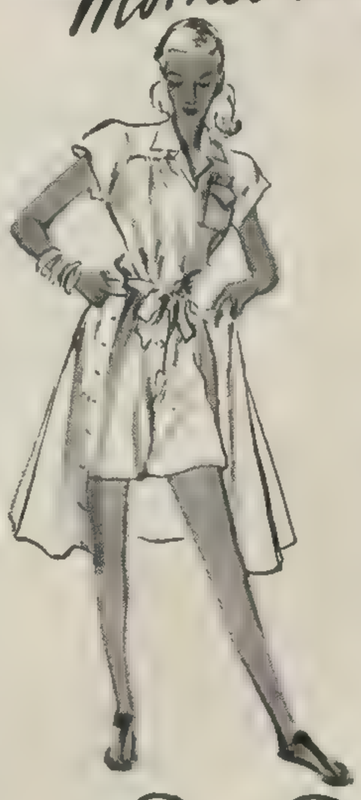

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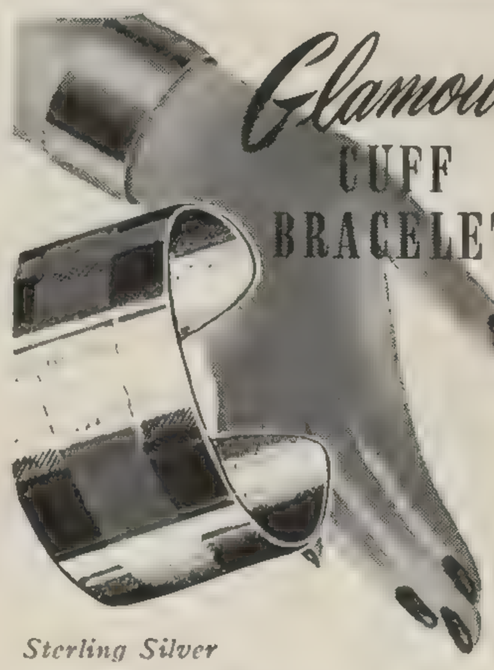

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BAKER

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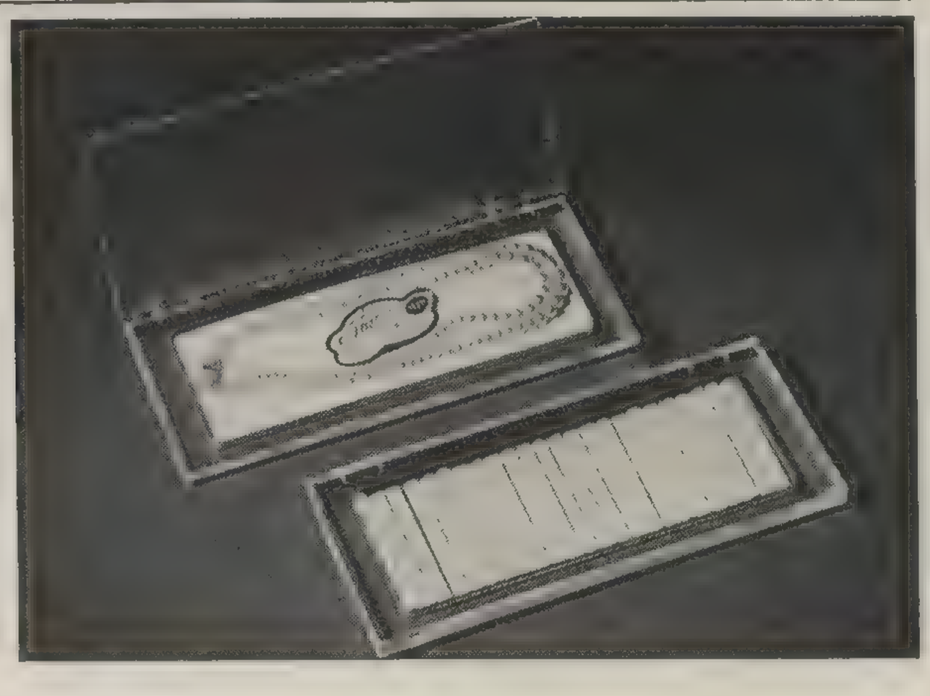

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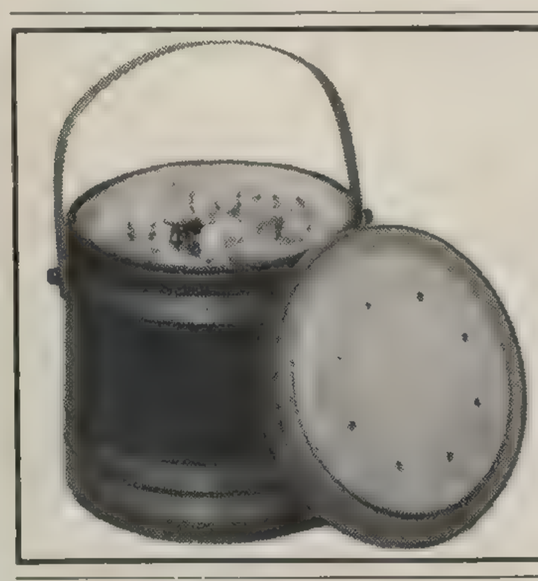

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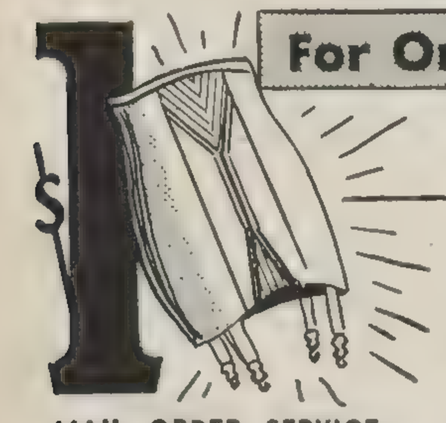

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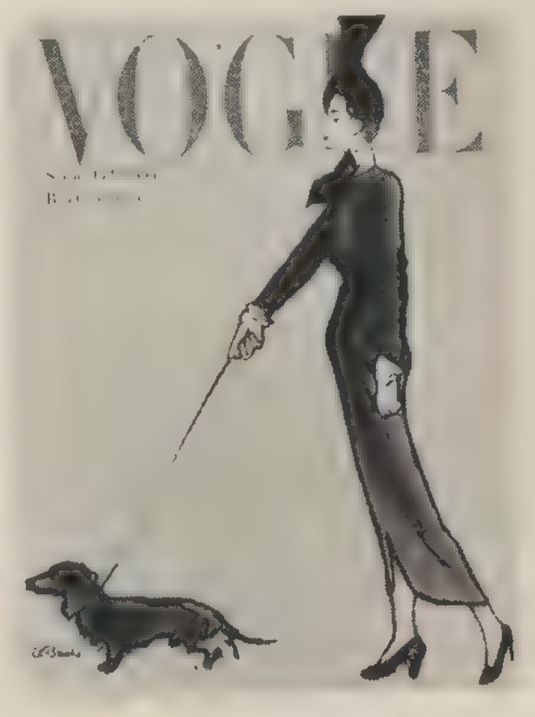
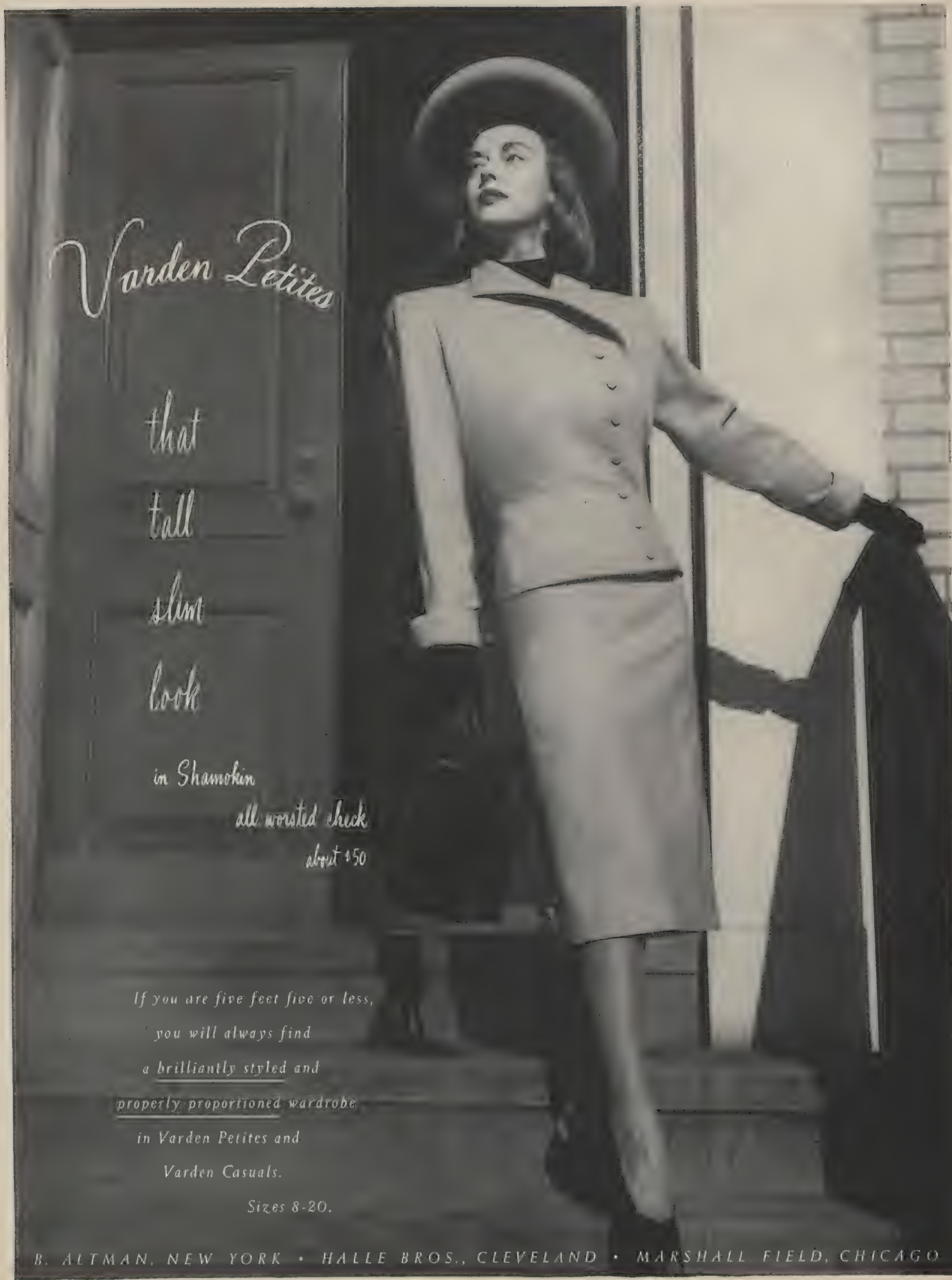


COVER: *If this new skirt length (eight inches from the pavement) stops you cold, turn to page 188 and read Vogue's answer to "How long is a skirt?"*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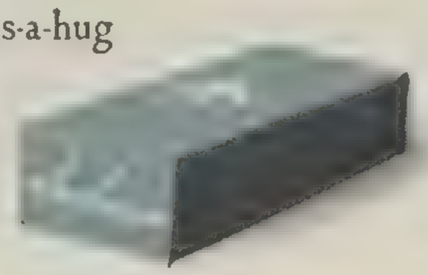

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Germaine Monteil

Vogue's eye view

of The Red Cross in 1947

There is no "time out" for the American Red Cross, particularly not now. Even before the war, the Red Cross stood ready to rush aid in times of disaster, to work with local welfare and health services. But now its job is even bigger, as big, perhaps, as it was during the war.

Today the Red Cross is committed to listen to, and advise when necessary, more than half the population of the United States—the veterans and their families. In hospitals which the Armed Services are rapidly turning over to Veterans Administration, the need for Gray Ladies, canteen workers, and nurses' aides lengthens as the list of volunteers shortens. And overseas, Red Cross Clubs are still open, often the only link with home for American forces in Europe and the Far East.

What are new fashions made of ?

CHANGE...primarily. Change, not revolution. The natural turning from that which is—to something fresher. This spring, Ready-to-Wear Collections base their news on that all-important coefficient of clothes—the cloth. Now returning, free of war-priority claims, materials are abundantly beautiful—and abundant. The fact of fabric abundance makes possible the most marked change; skirts are longer. (Marked—but not revolutionary; Vogue first reported this tendency in March, 1946.) The cover of this issue of Vogue shows the extreme of this movement to length: a Traina-Norell street suit which is about ten inches from the ground. We present it as a "straw in the wind." We do not expect this fashion to mushroom all over America this spring. We do think it is a forerunner of things to come—shocker to the eye though it may be today. We suggest you do not attempt new, very much longer skirts unless they seem very right to you. But—we think you might begin to accustom your eye—and begin before a full-length mirror. Lower your skirt a few experimental inches; see what you gain in height, length of line, a new sort of grace.

The fact of fabric abundance is the reason for circular skirts; for pleated skirts; for a freer hand with drapery in day dresses; in the skirt of a tailleur; in dinner and evening clothes. The diagonal line appears in back-wrapped dresses; in side-wrapped skirts. Necklines have come up to the throat, but an occasional deep V in a day dress looks new, looks pretty. Most waistlines stay where nature and/or your corset put them; but there is a new suggestion of a lowered line in the cut of a dress or a suit. The smartest shoulders are the nearest-to-natural shoulders; the smartest sleeves are unemphatic sleeves; even the late-day dress which might have been entirely sleeveless in other years often has either a brief jacket or a brief cap sleeve. Long sleeves are really long and simple—may be deeply cuffed; there is an occasional three-quarter sleeve.

Nine times out of ten, a change in the cloth itself—the weight, the way it is woven, the way it is printed or dyed—is the start of the line the costume will take. Because the woollens are more supple, the tweeds more adventurous, the fleeces more urban in colour and cut—new alliances are formed. Pale fleece is in town with pure, soft silk. Short-coats in tissue tweed, extra and again pale, shadow eccentric new prints. Elegance goes hand in hand with Shantung. Embroideries, brilliant sequins, bugle beads light the hot shock shades; take Shantung out of the exclusive summer-and-south index; mark acid-green, gold, neon blue, tangerine and a kind of Hogarth shrimp pink as the new "highs" for dinner and demi-evening. For full-scale evenings, yardage is again unlimited; half a bolt of cloth may go into a ball gown. Organdies, chiffon, mousseline de soie, nylon net in plenty have brought back the transparent party dress. Almost without exception, the dresses are open-shouldered—the bare tops slip-covered now and again by a newly-narrow stole, or a boa, or fichu, or cape in miniature. Contradiction has become another art in fashion. Hard-surface fabrics, with a look of men's-wear, make news in soft two-piece dresses. Pin-checks, hair-line worsteds that never deviated from the straight and narrow before are now cut on the bias, pulled gently to a diagonal—to the rounded hip. They are a refresher course in what is right where. The largest plaids in the boldest colours make the smallest jackets. Country chambray is Roman-striped, dyed a mauve or black—with big gloves and bags in the hand makes a fresh city costume.

By the yard—or in the hand—it's cloth. In the costume, it is the beginning of fashion. It can be the index of a designer's inventiveness; it is the medium in which she creates. With cloth, imaginatively handled—rigid rules of seasons and geography have been broken down. The war gave us new ideas about uses for all sorts of materials. Now the new abundance of cloths takes away inhibitions as to what cloth when, and we judge it by this year's ideas, not by another decade's belief in what is "suitable."

What the fashion is made *of* is, suddenly, more important again than *how* it is made. During the war years, when it was unthinkable to question the use to which the fine fibres, the best weavings, were put—we accepted (but were not content with) inferior materials. But quality has become a first consideration again. We finger and handle, scrutinize and criticize, the tweed of a coat as much as the new closer shoulder, the new three-quarter sleeves, the free-flaring back, or the waist-belittling cut. We may hesitate at some of the astronomical pure silk prices, but at least we know that we can have it if we can pay for it! And because quality of material can be had again, for that very reason we can buy, again, clothes that we know will outlast the season in which they are made; we choose our fashions more carefully because we know the material of which they are made deserves, will repay, the care.

On the next four pages, five preferred materials—all used to illustrate: the cachet, the wearability.

Beginning here... a spring-to-summer summary of cloths and clothes they make

What is a bouffant dress made of? Bare shoulders and net—black nylon net this spring. Henri Bendel; Marshall Field; L. S. Ayres.

Prologue

Spring scene, as seen in cloth. More about cloth follows.

Sophisticated Shantungs

The news—its polished surface, as remembered; its elegant formality as of now.

Gleaming pure silk Shantung with jewel-shaped bands of rhinestones. From Hattie Carnegie, I. Magnin; Frost Bros. Orange, bottle-green, blue, and eggshell Shantungs, by Hafner. Others, by Julius Werk.

PENN

Suit of Forstmann wool by Monte-Sano. Bonwit Teller; Carson Pirie Scott; Rich's. Woollens shown besides: grey flannel, tiny check, by Hockanum. Elephant grey; oatmeal, by Juilliard. Others, Forstmann.

Inventive woollens

The news—woollens by prescription, made in-the-weave now for clothes designers.

Fleecy woollens

The news—that their light warmth, creamy shades make the "little coat" of the moment.

Little coat, important coat—fleecy wool by Rodier in candy-box pink. Here, as part of a dinner costume. Wear it with a feathered hat. At Henri Bendel; Hudson's. The other woollen fleeces by Stroock.

PENN

No summer day-into-dinner could ask a prettier dress: hand-embroidered linen, pink and pure; a bare-shouldered dress, a little jacket. Hattie Carnegie; Neiman-Marcus; B. Forman. All, Moygashel linens.

Pastel linens

The news—that linen is back, pale and pretty, and as often as not, embroidered.

continuing **What are the new fashions made of?**

D. Extra—and little. Jacket in Stroock's fleece, piled deep. Chin-up collar, $95. Design by Originala. At Jay Thorpe.

D

A

B

C

Linen—old love returned, comes back with a new future. Imported linens are tailor-proof and crease-resistant. The three dress-weights, Irish and American, are draped to the prescribed softness of rounded hips—pleated in exemplary fashion. The finest handkerchief linen has attributes unlimited, lends itself to quiet uses as trimming on spring navy-blue or greys—does well with a blouse, lingerie. During the war, long-staple Irish linens went to plane parts, went to fire hose—for fire fighting in Britain. Now it's coming again—allotments are increasing every month; it will be seen—grey and good, pale palette colours, everywhere there is a resort season going; when summer comes in.

A. Flip flare at the hip. American linen day dress by Mollie Parnis. $45. Altman. B. American linen jacket—rayon crêpe skirt. By Larry Aldrich. $40 at Bendel's Young-Timers.

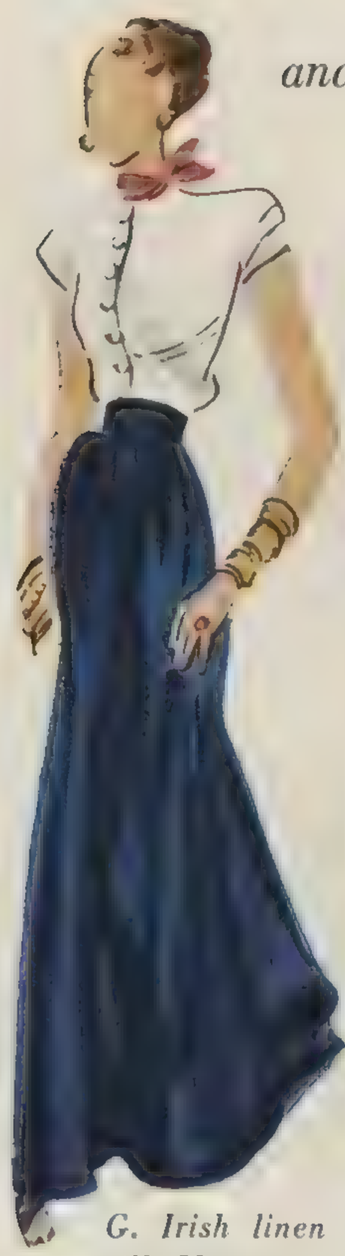
C. Irish linen dinner dress, banded with greyed cotton lace. Bolero jacket. $250. Hattie Carnegie.

E. Formal cutaway in Stroock fleece, $315. Wool jersey dress, $110. Bergdorf Goodman.

F. With a great deal of flare—to wrap. In Stroock wool fleece. $115, Bonwit Teller.

Fleece comes out of the country—comes to town in fondant pink, a creamy white, a new watered-down green or beige. Fleece will see every season as an extra, short-cut jacket for day or evening; as an all-day, over-all coat. The very nature of the cloth makes the shock colours—mustard, emerald, night blue—right for the big bundle of coat....

Shantung is staying up later—going north earlier—winning country-wide accolade not only because it is back, real, and silk, but because it is back with a new elegance. Versatile Shantung is for the south now—and for short dinners and later evenings no matter where. It shows the same wonderful special Shantung affinity for the dye-pots—is here boldly draped in wild green, neon blue, tangerine, or handled simply in grey, pink, chocolate.



G. Irish linen top, silk Shantung skirt. Ben Reig design by Omar Kiam; $185. At Lord and Taylor.

H. Dropped-shoulder jacket over dress in Hafner silk Shantung. About $285; at Hattie Carnegie.

I. Bugle-beaded sweater top, silk Shantung skirt, by Nettie Rosenstein. $335, Bonwit Teller. J. Wrap-about for evening. Julius Werk silk Shantung dress, jacket; $235 at Hattie Carnegie. K. Afternoon shirt-frock in silk Shantung. Design by Mollie Parnis. $70, at Saks Fifth Avenue.

Bats Rawlings

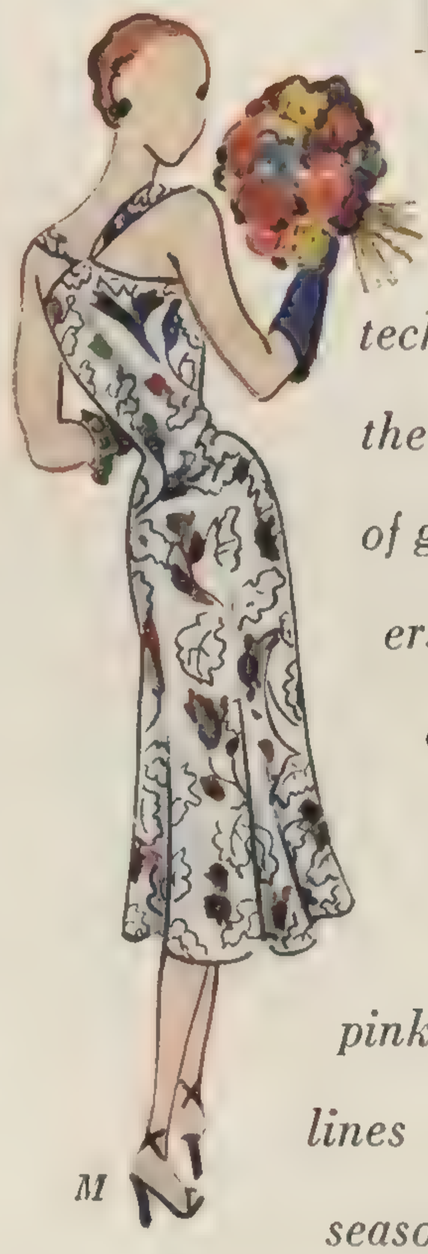
What are the new fashions made of ?

L

N

O

L. Dress of rayon crêpe, Ducharne wool jacket. By Pattullo, $175 at Saks Fifth Avenue. M. Ducharne rayon crêpe for this. Wilson Folmar design, $90 at Carnegie Jeune Fille. N. A Joseph Halpert design, in Bianchini Fiber-set rayon crêpe, $70 at Bergdorf Goodman. O. Onondaga silk shirt-frock, deeply cuffed. By Herbert Sondheim. $95 at Lord & Taylor. P. A Wilson Folmar design, a Julius Werk silk dress, $195 at Henri Bendel. Your own stole.

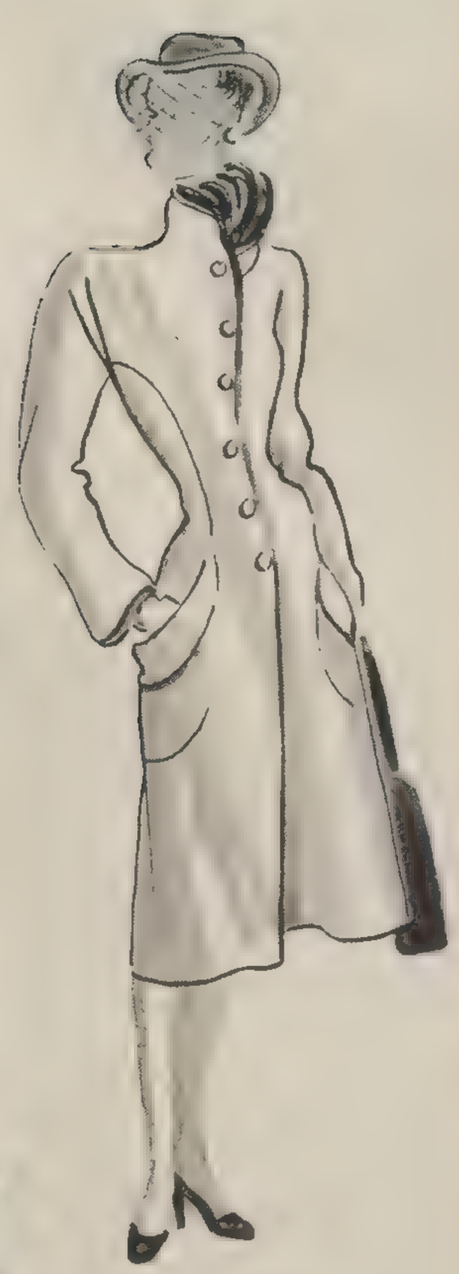


M

Prints are agents of art forms. This spring, the precise print often gives way to a new gouache technique—energetic brush-work in sub-level colours—the lines all strong but leisurely in pace. The hard lines of geometrically concise design are lost to free-hand flowers, birds on the wing; the colour, dark and certain on light grounds—or muted shade-on-shadow with light pink or mauve pick-ups. The lines of stripes may break this season into a tattered nosegay. Classic checks may have a print superimposed. Paisley designs in fresh colours, water-colour sketches, strong-minded doodling, have a place in new 1947 prints.

P

Baby Rawlings



T

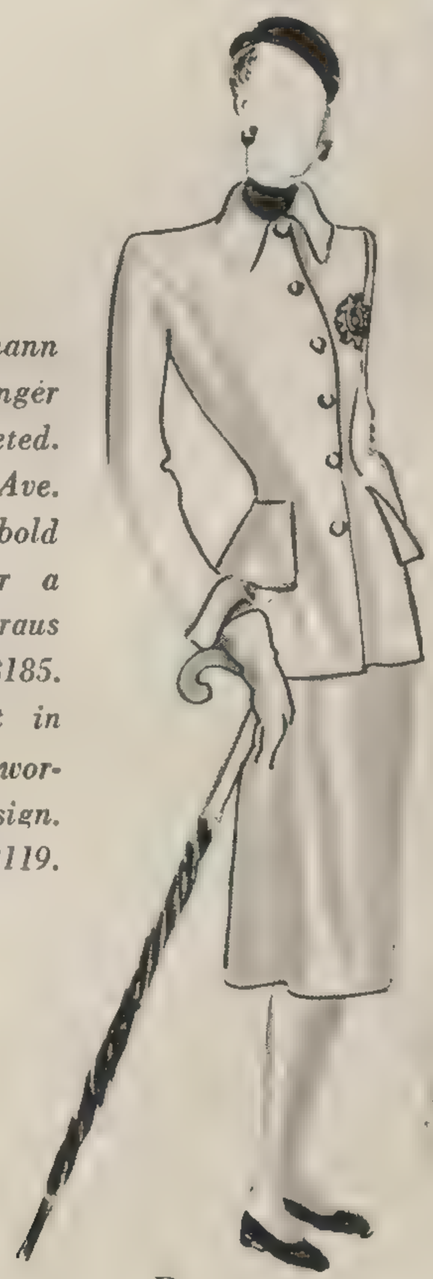
Woollens *make news in new textures, new weights. (Wool weighing no more than an ounce a yard is new fact.) Worsteds are light; often, tones paler; perfect as always for tailor-mades; better than ever before for drapery in spring day and dinner dresses. Flannel and doeskin have moved from the sports arena to less casual costumes; they now have a broadcloth finish, new sheen. Tweeds are being woven to a designer's prescription; are important in natural shades. Tweed plaids are bold, super size. Checks are clean, chicken-wire size. The new jerseys are ribbed, soft.*

S

Q

Q. Juilliard oatmeal tweed for a yoked-top, full dress-skirt coat. $135, at Henri Bendel.

R. Green Forstmann gabardine suit; longer jacket, deeply pocketed. $155. Saks Fifth Ave. S. Forstmann's bold red-blue plaid for a Zuckerman & Kraus coat. At Altman. $185. T. Princesse coat in grey Hockanum worsted. Coppola design. Lord and Taylor. $119.



R

How long is a

The answer, this spring is—longer. Whether it is to be a little longer or much longer really depends upon you. Put it this way. Today, there are many lengths to which skirts can go and none need be measured in terms of inches from the floor. Length of leg, height of heel, coats, and costume that you already own—should influence the skirt-length you choose. More than anything else in fashion, the skirt-length is an indication of Change; and designers have no intention of alarming the country with the sort of shocker that happened during the winter of '29 and '30, the overnight knee-to-floor drop in skirt-lengths that turned whole wardrobes into skeletons-in-the-closet. There is, in the spring of '47, an everywhere-growing freedom in fashions. But to see how gentle change can be, and how optional it is, look across these pages at a Vogue scrapbook of skirt-lengths, past, present...and to come.

VOGUE, MARCH 1, 1943

1943
short skirts

Where the calf curves in at the knee was where American women wore the hems of their day-clothes—and their uniforms. To save fabric and to prevent large-scale fashion-mutations in wartime, this skirt-length was universal, by Government order.

1946
lower hems

In the spring of the year, Vogue said, "Skirts are lengthening," showed two pages of lower hems and higher heels. The clippings at left show the shapes that skirts took—dipping, pointing, swaying a little, back, front, or to oneside...but longer and prophetic.

VOGUE, MARCH 1, 1946

1946
. . . still lower

The news, we said, was in lengthening skirts, in higher heels, changing waistlines. And while these longer skirts were not general, women eyed, measured hem-depths, in shopping.

skirt?

1947
longest

From here on across the page, skirts range from longest to longer. All are for day, 1947...this (the cover) is the extreme. Designed by Traina-Norell, a suit of black wool broadcloth. From Bonwit Teller; Nan Duskin; Halle Bros. Hat, black, with quill.

1947
long view

The freed look of coats, more amplitude everywhere. And this one, planned—as any mink coat *must* be—with an eye to the future-length of skirts it plans to cover. (P.201.)

1947
long, summer

Summer day dress, skirt to mid-calf. Pigskin gloves, and a parasol make its *day*-ness. By Traina-Norell.

1947
long, present

The suit skirt-length (page 224) you're most likely to see most often this spring.

JOFFÉ

Rolled-back brim: weight of veil

Curled-back brim: wide sided

Hats for a beautiful brow

MANY spring hats bare the brow—as new brims lift by inches in front, and new crowns settle down in back. They take a different kind of wearing, these hats. A level set of the head. A straightforward regard. And serenity begins at the hairline, now—not at the lashes.... The candid brow of the poets, it's nice to know, does not necessarily belong to youth. It belongs usually, at any age, to nerves at ease, and a happy temper. And the First Rule for acquiring a flawless and pure line between the eyes and the hair is to plane-down the rough edges of your disposition. Actually, there's a reverse switch to this: if you feel distressed over nothing, smooth out your brow with your fingers, and concentrate on keeping it smooth. Pretty soon you will feel calmer too—all over. Don't wear your face out, then, with extreme expressions of agony over annoyances which are, after all, only footling. *(Continued on the following page)*

Above: Little brim curled from the brow...wider at the sides. Tan straw, heavy windings of brown velvet ribbon. About $55. Mme. Pauline; Marshall Field. Opposite page: Rolled back, creamish straw. Covered and hung with loops of magnified veil. About $60. John-Frederics; Vandervoort's.

For a beautiful brow *(continued)*

The Second Rule is to keep your eyes rested. A furrowed brow is often the result of eye-strain. Check your oculist. Check yourself. Use cleansing eye-drops after glare or close work. Find out how resting with eye-pads tends to keep the brow untrammelled....

THE Third Rule is to use your hands skillfully, with good creams as a medium, to mould the brow to a smooth texture. Start with the fingertips at the nose, then sweep out to the temples, swing softly under the eyes, back to the bridge of the nose. Then heavily cream the palm of each hand, and use hard alternate strokes with each palm, from the nose bridge to the temple.... Thick, rich face creams are best for massage. And, if you are over thirty, you might try one of the creams containing estrogenic hormones, as a nightly balm.

Opposite page: Sailor worn back off the brow. Wheel of black straw with a niche for pink roses. Made-to-order at Bergdorf Goodman. Below: Like a man's straw hat—settled back; gone pretty with French illusion ribbons long enough to sit on. Walter Florell; Carson Pirie Scott.

Worn back: sailor with a ribbon

JOFFÉ

Worn back: sailor with roses

Panama with more brim, wrapped with red silk, worn far back. By Brewster, $12, Altman.

A beret of Milan, a close shape, rolled to bare your brow, the side massed with navy-blue satin. To order; by Reine.

Bonnet of black satin for late afternoon, a small, upstanding brim, big pink roses. Made-to-order at Henri Bendel.

Turban of purple mousseline de soie, with a small brim, like the curl of a petal. To order at Lilly Daché.

Perfected to a simple form. Natural Panama, rounded, rolled back. By Leighton; about $11, at McCreery.

Plaid taffeta, turned up and to the side, fluted at the back. To order; by Tatiana du Plessix of Saks Fifth Ave.

A beret with the fine look of miniature—fitted, smallest hat for a small head. Of cord—by Chanda; $33, at Lord & Taylor.

JOFFÉ

Rolled brim on a sailor of balibuntl straw, soft veil, bows of apricot velvet. By Sophie, $38. Saks Fifth.

Fashions for the throat

The deep décolletage is a fashion now. And if you are saying, When Has it Never Been?—you are, in a way, right. It comes back, never quite goes—and here it is in new versions again. The reason: because it is a fashion always presenting a woman at her best (it is, for instance, a portrait painter's prop). The reason-for-the-reason: a deep décolletage attenuates the throat-line, and no one's is so compact as not to be affected. Take (as always with flattery) some precaution, though.

HORST

The complexion of the throat should be taut and satiny to stand a revelation. It could be *nature*, or a false sparkle lent by care—the care of nightly massage with special cream. Throat creams differ from face creams as the skin differs in both areas. The formula for a throat should contain (besides emollients) a stimulating ingredient. (As does Frances Denney's new Neck and Contour Blend.)

Opposite: Fashion for the throat could be a short black dinner dress (at Saks Fifth Avenue). Worn with giant diamonds, pin-set by Harry Winston.
Above: Or, could be a long, lace-banded white dress, by Nettie Rosenstein. Bonwit Teller.

People are talking about....

PEOPLE ARE TALKING ABOUT...The slow but not inevitable snarl of affairs in the Middle East, and the need for more people in the United States to understand those affairs...The greatest living historian, Arnold Toynbee, here from England, to lecture at Bryn Mawr...The new movie, "The Beginning or the End," the semi-documentary story of Manhattan Project, with all the true technical parts superb, especially the first fission leading to the atomic bomb, but with all the fiction disgracefully sappy stuff...Fred Astaire's new dancing school, its fresh system, with the master teaching the teachers....

PEOPLE ARE TALKING ABOUT...The beauties of the new Joan Miró paintings at the Matisse Gallery, the visit of Miró here... *This Is the Story* by David Cohn, who has written with solid erudition the incidents he saw on a world journey for the War Department during the last year of the war...Lucienne Boyer's ripe voice at Café Society Uptown...*The Wayward Bus,* John Steinbeck's new novel, the March Book of the Month—a little Southern Californian job, written apparently with an oil dropper to make it shiftily slick...The first exhibition here of the work of thirteen Irish painters with the most notable the water colours of tinkers by young Louis Lebrocquy of Dublin....

PEOPLE ARE TALKING ABOUT...Two English repertory companies here; Donald Wolfit playing "Volpone," in the great style; John Gielgud taking with ease the charm and the bite of Wilde's comedy, "The Importance of Being Earnest" ...Harry Salpeter's new gallery just for American art...Danny Thomas and his funny sandpaper voice on the Don Ameche Sunday night radio program...*The World Around the Mountain* by Alice Beal Parsons, who has written a satisfying book about her life near Nyack, full of juicy observation....

PEOPLE ARE TALKING ABOUT...The flurry of excitement over the nine new Picassos at the Kootz Gallery, the Picasso lithographs at the Museum of Modern Art, the two good Picasso books, one by Alfred Barr, the other by Sydney and Harriet Janis ...The companion pieces; Sir Samuel Hoare's book on Franco, *Complacent Dictator,* a rough but compelling analysis of the Spanish Government's Axis tie-up; André Malraux's 1937 movie, "Man's Hope," a rough but compelling documentary of the Spanish Civil War—stern, important, played by the people who were playing for keeps, the amateurs of war...The Wildenstein Gallery show of paintings, mainly landscapes by James Rosenberg, a seventy-two-year-old, distinguished lawyer whose work is now in fifteen museums here—three being bought from this show by the Boston Museum of Fine Arts, the Brooklyn Museum, and the Fogg Museum of Harvard...Gian-Carlo Menotti's new one-act opera, "The Telephone"...The violence of the new recording, "Open the Door, Richard!"—especially the version made by Dusty Fletcher, who has been using the song in his vaudeville drunk routine for some fifteen years; now a footstep fitter has come out with "Close the Door, Dora!"; in the trade, "Richard" is expected to be an even greater hit than that notable wow, "Ce-ment-Mixer."...

Ingrid Bergman is the most popular actress in the country now, has built "Joan of Lorraine," a middling play-within-a-play by Maxwell Anderson, into the season's biggest hit, uncovers the same magic in "Arch of Triumph," the movie made from Erich Maria Remarque's middling novel. Miss Bergman here undergoes Vogue's analysis by affinities: the thermometer measures off her almost abnormal normalness; the fruits and the flowers point out her unyielding wholesomeness. The steel spring stands for the spiral of her laugh. The crispness of her good sense is in the Swedish bread; the lamb for her prettiness. The "Please Do Not Disturb" sign bars off her private life. Invisible: the full Bergman magic.

PENN

Ingrid Bergman...portrait with symbols

RUTLEDGE

Mink shade for today

Here are two new directions from which to look at that fabled stuff, mink. One crescent point-of-view is colour—the great growing range of mutation shades. One, this pyramidal, widening, wrapping, smaller-shouldered coat shape. *Above:* Warm light shade—Royal Pastel mink. Circular scarf-collar-stole to tie, to wrap, to tuck in a suit. Maximilian. Wear it with the underdoing of a deep slouch hat, one whopping jewel. Hat by Stylepark. $13. Lord & Taylor. *Opposite page:* New-to-future coat shape—cut on expansive lines: coming conically wider from a neat shoulder-line; having a Peter Pan collar grown extra-size; being longer than skirts. In natural ranch mink. Maximilian; I. Magnin.

Mink shape for tomorrow

The Rockefeller Foundation ...friend of man

In its thirty-three years the Foundation has spent ninety million dollars "for the well-being of mankind throughout the world," without discrimination against race, colour, or religion

BY MARY JEAN KEMPNER

THERE is an aseptic *ambiance* to the offices which stretch like a succession of over-crowded rabbit warrens over the fifty-fifth floor. The men who work in them make a profession of giving. Their full-time job is doling out hefty slices of the income and capital from $160,000,000 which was given by John D. Rockefeller, senior, thirty-three years ago and called the Rockefeller Foundation. Their policy is making long-range scientific investments. Often it takes the impact of current events to expose the full importance of its specific research not only to the public but to the Foundation itself. But the Foundation has the money to wait. It also has a determination to "extend the boundaries of knowledge and stimulate research for truth in the belief that there is no darkness but ignorance." It considers science guerrilla warfare against the unknown. It has seen many by-products of research flare into greater import than the project on which it was discovered. That is why many of today's quiet projects may burst into Foundation news unexpectedly just as their predecessors have in the past.

Since 1913, the Foundation has placed its dollars and good sense into an eclectic succession of pots; financing folk songs and psychiatry, bacteria-killing moulds and world history, supporting anything that falls within the elastic terms of a charter limiting activities to "the well-being of mankind throughout the world." (It has no connection with the Rockefeller Institute, or any other Rockefeller projects.) Except during wartime, nationalism is not its concern any more than colour or religion: in fighting malaria and yellow fever, the Foundation drained the marshes of Marathon and went hunting ædes ægipti mosquitoes in Africa; in exploring the infinitesimal world of the atom, it built cyclotrons in Sweden as well as the United States. The Foundation has also seen some failures, but rather prides itself on "being imaginative enough to make mistakes."

The five men most directly concerned with the daily running of the Foundation are the directors of its five divisions: Warren Weaver, director of natural science; George K. Strode, of international health; Joseph H. Willits, of social science; David H. Stevens, of the humanities; Allan Gregg, of medical science. All five look like presidents of small-town banks. All have a near-morbid fear of reporters, coupled with an enthusiasm for their work which they try discreetly but without much success to conceal.

Although the Foundation has no written rules and operates on a minimum of red tape, there are certain policies which are so repetitive as to be called—even in the organization's jargon of understatement—examples of axiomatic thinking. Perhaps the most noticeable pattern is a supreme sense of modesty stemming, of course, from equally supreme self-confidence. Like some famed beauty, the Foundation stands aloof waiting to be asked to join the party; there is, however, at times a certain amount of preliminary flirtation that goes on while the orchestra is still tuning up. But the fact remains that the best way to get a Rockefeller grant is to come out and ask for it. As a member of the board said, "We never forget the story of the Southern boy who languidly

commented, 'Last time I went someplace I wasn't invited, I didn't enjoy myself.' "

The division of international health has had so many invitations that it now operates in thirty-six countries. Its first project was strictly domestic, the control of hookworm in the South. Later Brazil asked for similar help for the natives of her lowlands, ninety-eight per cent. of whom were infected. Malaria control took the Foundation's men and money all over the world. When war came these men went into uniform as global experts. The fact that no American soldier contracted yellow fever is in large part due to the Foundation's success in isolating the virus and developing a vaccine against it. They did the earliest work on the influenza vaccine, on typhus vaccine and control. Even DDT, which incidentally was invented by a Swiss in 1880 and smuggled into England during the blitz, was first given field trials and its efficiency established on Rockefeller grants.

These are the division's headliners, but its plodding regulars are no less important: the improvement of state and local public health services, studies in tuberculosis and nutrition; helping to finance schools of public health at Harvard and Johns Hopkins as well as in London, Warsaw, Sofia, et cetera. The politics of a country never influence the Foundation's decision to give aid to one of its institutions. That depends solely on the worthiness of the institution or individual researcher plus the freedom with which he is allowed to work. In its grants, however, the Foundation often proves to be a catalytic agent; because it almost never furnishes sole support, it often induces countries to put money where it will do the most good. In much the same way, the Foundation refuses to award a fellowship unless it receives a guarantee that there is a job in the special field waiting for the man or woman to whom the grant is made.

INVESTING in young minds rather than in buildings was a security proven by war, Dr. Strode likes to remind visitors. A sternly bald man, he heads the division of international health, the oldest in the Foundation, takes to travel with alacrity and assumes a Milquetoast reluctance to give his division or the Foundation more than a shred of credit. When pressed, he admits that "many of the sensational discoveries of the past twenty years have had at least partial Foundation aid."

Many of these "sensational" discoveries have come under another division—that of natural science. Dr. Lawrence's giant cyclotron is one; another, the great 200-inch telescope on Mt. Palomar which enables astronomers to probe a universe thirty times bigger than they have ever seen before. But the principal interest of the division of natural science is experimental biology and the behaviour of man. "The proper study of mankind is man" is the standard bromide of the division's chief, small, articulate Warren Weaver. He is a great creative administrator. Unrelentingly optimistic, he is open-minded enough to concentrate on kaleidoscopic ideas and projects varying from penicillin to Mexican economy.

DURING the blitz of 1941, Weaver was in London talking to Dr. H. W. Florey, an Englishman who had received his early post-graduate training on a Foundation fellowship. Then, he was working on the wonder mould, penicillin. He had produced enough to use on three near-dead patients and saved the lives of two of them. The problem was how to get the penicillin—in those days no two people even pronounced it alike—into mass production. Florey was given a five-thousand-dollar grant, was rushed to America to get the project under way. As though embarrassed by the rôle played by the Foundation, Weaver hurriedly adds, "We take no credit, except for being on the spot, being rich, flexible, and able to act fast. It was bound to be developed sooner or later but sooner seemed the right word."

Another man who was picked up by the Foundation's talent scouts about ten years ago is making penicillin history. In that time, the Foundation spent $135,000 on Dr. De Vignaud, a Cornell University biochemist, and can chalk it up as a good investment. He recently completed the synthesis of penicillin, opening up the chemical root for development of new and more efficacious types of penicillin. This actually amounts to the discovery of substitutes for the mould. "De Vignaud is probably a future contender for a Nobel prize," Weaver says, "and we consider it a privilege to have been able to help him in his formative years." (According to many people, Warren Weaver might well be awarded a prize himself some day, but it would seem like a breach of etiquette to mention it in his presence.)

The story of a chemist, Edwin J. Cohn, is another example of giving to the right people. Twenty years ago Cohn wanted to apply physical chemistry to medical problems. Only a well-indoctrinated scientific mind can appreciate how radical this idea was. But Harvard, needled by the promise of a Foundation grant, set up such a department in its medical school. For fifteen years Cohn and his group worked on the physical chemistry of proteins. The project seemed remote from the practical problems of sickness and health, but, "So many things are not logical and can not be weighed—science, after all, has nothing to do with value," the director said—philosophically adding, "But we have no fear of taking our time and have learned to place a lot of faith in the by-products emerging from such seemingly abstract research."

When war headlined the need of blood for transfusions—in quantities and transportable all over the world—there was one major question. Who knew about the proteins in blood, how to fractionate, preserve, and separate human blood? The answer, annotated and documented, was ready in Dr. Cohn's files at Harvard.

All these, however, are projects which have long since struck pay dirt. Now the division of natural science has undertaken to raise the en- *(Continued on page 242)*

MRS. STUART SCHEFTEL

Known on stage, in films as Geraldine Fitzgerald; known for her fine Abbey-trained acting, Mrs. Scheftel has quick Irish beauty, a reddish brush of hair. She is little with the lucky way of littleness a few well-proportioned people have ...small by comparison only. *Above*, she wears white eyelet organdie edged with red. Bruno design, Bergdorf Goodman.

HORST

MISS PATRICIA NEAL

Miss Neal, who made her quick ascendant début this winter as hate-ridden young Regina in "Another Part of the Forest," has Southern soft good looks, an honest-to-Kentucky drawl. Tall for an actress, she has the nice proportioning to keep height, even on stage, an asset. She wears a dress of pale nylon tulles. Trigère design. Ready April 1. Saks Fifth.

Paris notes

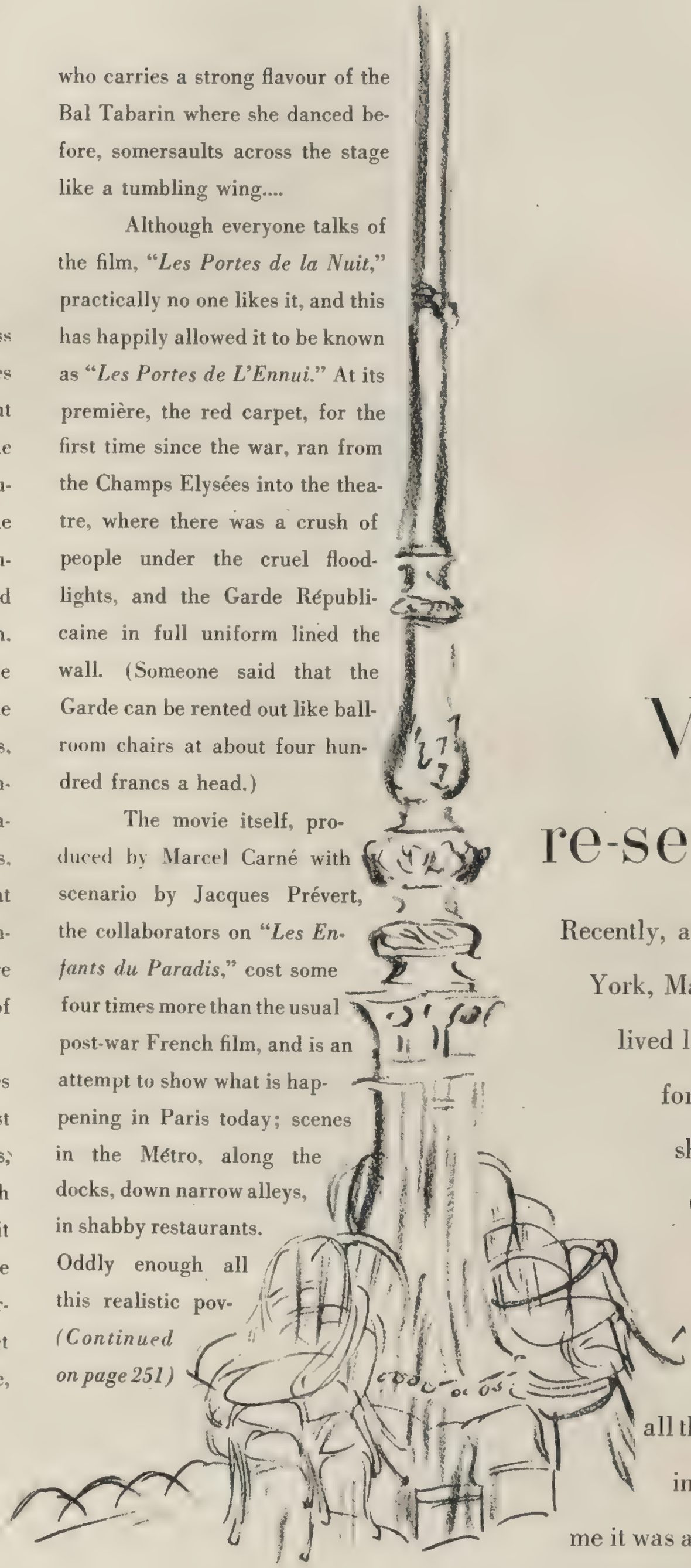
THE cold settled in. The leafless trees, outlined with black lines like a Rouault painting, stood out against the grey luminous air. Across the Seine the buildings disappeared into curious trembling graph lines. Only the Métro remained warm, crowded with human warmth. Outside, the parked cars had their motors covered with sack cloth, blankets, sheets of brown paper. Inside the houses, people pressed towards the electric heaters in the smallest rooms, even entertained at card tables. In the unheated theatres everyone dressed for stadium weather, kept on their heavy boots, their mittens, stamped for warmth—that is, except at the important theatre openings or at the ballet when the women wore evening clothes, but bundled them out of sight under fur coats....

The newest ballet hit is "Les Blanchisseuses," a bubbling affair. Against Lepri's fresh clothesline décor of patches, of chalk white and deep green with the sharp twist of Lautrec, Roland Petit gives one of his best performances to the lovely, careless, beaten jazz lilt of Vernon Duke's music. The new little ballet girl, nineteen-year-old Danielle Darmance, who carries a strong flavour of the Bal Tabarin where she danced before, somersaults across the stage like a tumbling wing....

Although everyone talks of the film, "*Les Portes de la Nuit*," practically no one likes it, and this has happily allowed it to be known as "*Les Portes de L'Ennui*." At its première, the red carpet, for the first time since the war, ran from the Champs Elysées into the theatre, where there was a crush of people under the cruel floodlights, and the Garde Républicaine in full uniform lined the wall. (Someone said that the Garde can be rented out like ballroom chairs at about four hundred francs a head.)

The movie itself, produced by Marcel Carné with scenario by Jacques Prévert, the collaborators on "*Les Enfants du Paradis*," cost some four times more than the usual post-war French film, and is an attempt to show what is happening in Paris today; scenes in the Métro, along the docks, down narrow alleys, in shabby restaurants. Oddly enough all this realistic pov-

(Continued on page 251)



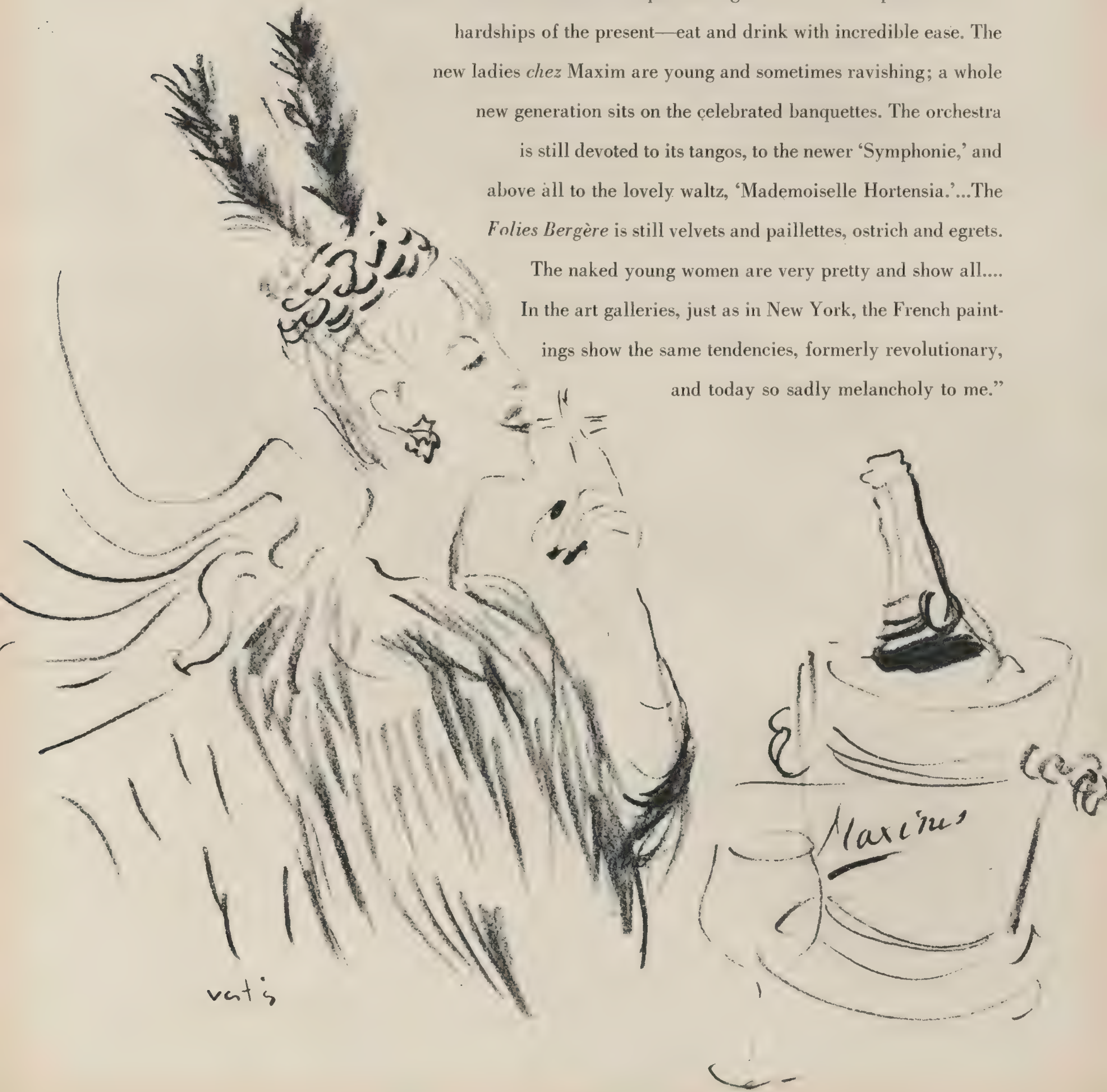
Vertès re-sees Paris

Recently, after six years in New York, Marcel Vertès, who had lived long in Paris, returned for a visit; had a one-man show at the Galerie Charpentier. Made these sketches, wrote back: "The *vernissage* was at night and all the women were superb in evening clothes. For me it was an evening of delirium for all my pictures were sold. Someone said that he admired my courage in daring to paint the charm of people. 'If you continue to do this,' he said, 'you will be excommunicated and forced to go underground.' "

Backstage, after the opening of the ballet success, *Les Blanchisseuses.* "The women in the freezing audience kept on their fur coats, opened them hastily, like film stars, to show their low dresses, their jewels."

Vertès re-sees Paris *(Cont'd)*

"When one leaves Maxim's, the *Rue Royale* is profoundly dark; the chauffeurs talk politics as they wait. Inside, on Friday nights, everyone must wear evening clothes. The customers of Albert—those who have escaped the rigours of the Occupation and the hardships of the present—eat and drink with incredible ease. The new ladies *chez* Maxim are young and sometimes ravishing; a whole new generation sits on the celebrated banquettes. The orchestra is still devoted to its tangos, to the newer 'Symphonie,' and above all to the lovely waltz, 'Mademoiselle Hortensia.'...The *Folies Bergère* is still velvets and paillettes, ostrich and egrets. The naked young women are very pretty and show all.... In the art galleries, just as in New York, the French paintings show the same tendencies, formerly revolutionary, and today so sadly melancholy to me."



"The black-coated bourgeois walks his dog significantly past the great house which H. H. Harjes, once a partner of J. P. Morgan, owned, and where now the red flag of the U.S.S.R. floats.... In aimless strolls I passed the lake where an old gentleman, standing very straight in his tired overcoat, was generously throwing coins at the ducks, saying: 'Here, my children, go buy yourselves some crumbs.' "

HERBERT MATTER

Picnic costume, 1820: scuttle bonnet, striped damask dress

Shoe archives

The Costume Institute of the Metropolitan Museum

In ten years it has grown from an idea to a generating influence on American fashion

It started out as the Museum of Costume Art—a nucleus of five hundred costumes, a nine-by-twelve office in Forty-sixth Street. In ten years the idea grew, at a breathtaking pace by museum standards, to become the Costume Institute of New York's Metropolitan Museum of Art. Now the Institute has a collection of more than eight thousand costumes and accessories; has set a pattern for museum usefulness organized for quick service; has already had extraordinary influence on American fashion.

Like many good ideas, the Costume Institute grew out of people talking, out of the enthusiasm of a small group of people with common interests. In the twenties, the late Irene Lewisohn, director of the Neighborhood Playhouse, thought that a costume museum for theatrical research might be a good thing. Her friends in the theatre agreed. With their help, Miss Lewisohn put on an exhibition of costumes in the old Fifty-Sixth Street Art Center. During the depression years that followed, theatrical people, like everyone else, had other things to think about, but in 1937 the idea of a costume museum once more seemed workable. Miss Lewisohn gathered a committee of friends around her to work out plans. They were Aline Bernstein *(Continued on page 246)*

Full-skirted day coat

Pleated jersey day dress

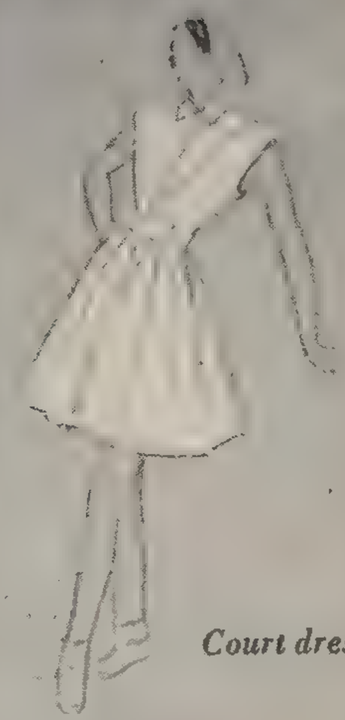
Pure silk print

Empire nightdress

Town cotton

Pure silk lingerie

Late-day into dinner



Court dress

Shaped cutaway

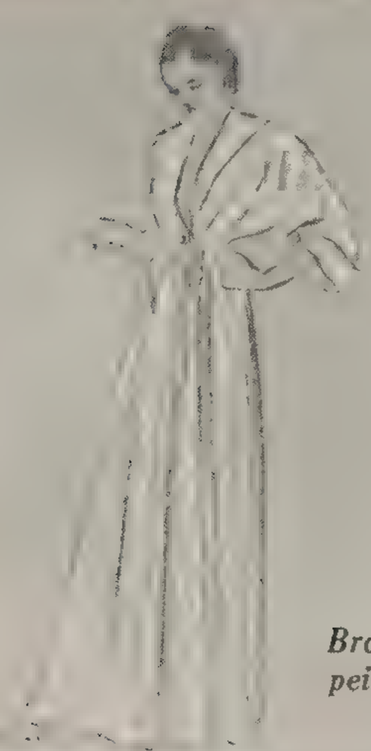
Strapless minaret dress

Cotton country culottes

Polynesian print

1947 wardrobe in the Museum

Fifty years from now, one hundred years from now, anyone who wants to know what 1947 wore—will find this wardrobe on file, a part of the Museum's permanent clothes records. The wardrobe is presented to the Costume Institute by Bloomingdale's; chosen by them from the first ready-to-wear collections made since the Government's war-time restrictions were removed. A designer of the future will be able to study the clothes and accessories, examine materials, see proportions for what they are, and, perhaps, reconstruct something of "life in those times." For the wardrobe reflects not only the fashions in 1947 clothes; but fashions in 1947 living for which the clothes were made.



Brocaded peignoir

Fishtail day-dress

Over-all smallcoat

Print dress, pink jacket

Cotton golf dress

Beach cover

Edwardian hipline

Country checks—suit, topcoat

Boxy shortcoat

Day wool, flared skirt

Short evening

Dinner pyjamas

This wardrobe, in a way, reviews the whole experience of design. For the lines draw freely upon the lines of other centuries; prove again the usefulness of costume history. (Further details on p. 254.)

Close jacket, pleated skirt

Long-torso suit, loose overcoat

Strapless play-suit

SKETCHES BY DAGMAR

Pale city suits... pale straws, more brim

Pretty new in town. Iced-blue wool gabardine suit, jacket a little longer. By Rosenblum of California. $40; Koret bag, $55 plus tax. Both: Lord and Taylor. The medium-brimmed, balibuntl roller with brilliant bows. Sally Victor.

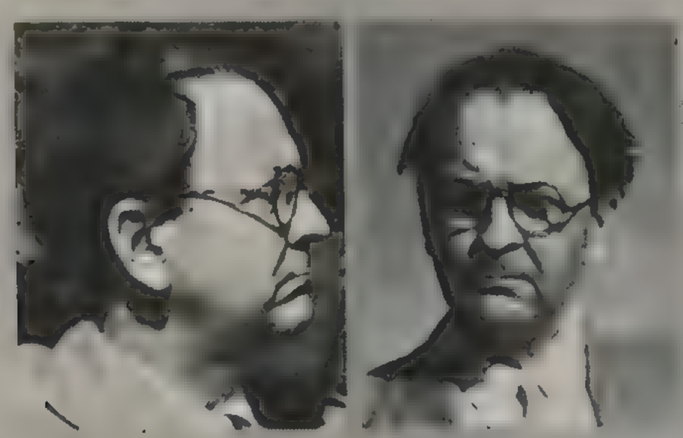
RAWLINGS

Pale and putty-beige. Versatile worsted twill suit to program with white—or more beige tones.
Tailored by Rauch for Carolyn Modes. About $75, at Arnold Constable; Mandel Bros. The sailor with wings, a naturally pale straw. Sally Victor. Koret bag, $55 plus tax. Saks Fifth. On both pages: John Rubel jewels.

Whodunit,

mystery game. Probably never in the history of the mysteries have there been so many books and movies on flight into crime. Here, in this parody on Police Department circulars, are ten practitioners—some write, some act, some direct, all are famous. The answers are on page 290.

THE CALIFORNIA GIMMICK



This author functions in California's bawdy underworld, invented "private eye," Philip Marlowe, who broke "Big Sleep" and the "High Window" cases.

DESCRIPTION: Fifty-eight years old, Dashiell Hammett's star pupil, he claimed: "Hammett took murder out of the Venetian vase and dropped it in the alley."

NEWS: His latest murder case is in a fairly confusing new movie—the corpse is a lady in a lake.

CONFIRMED ASSASSIN

This French writer, almost a mass murderer, worked on a case a month for two years, usually with his infinitely fallible, patient Inspector Maigret. His favourite victims, Riviera eccentrics.

DESCRIPTION: Forty-four years old, Belgian-born, dark, wrote 200 novels in 10 years under 16 aliases.

NEWS: Now a fugitive from crime: for past 10 years, gone straight in fiction.

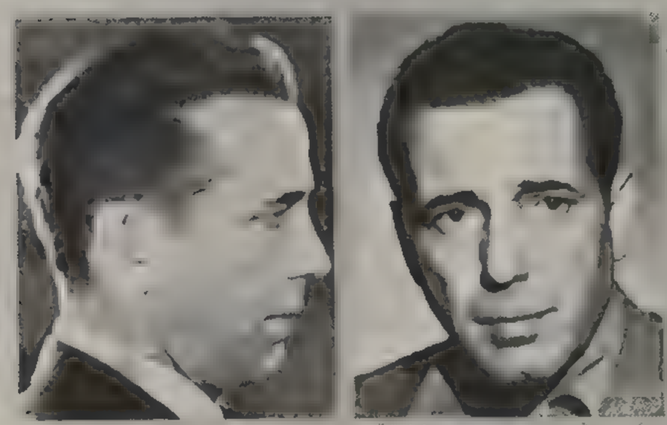
CONFIDENCE GIRL

This American writer touches fringes of murder, will shoot or poison; very tricky. No CORPUS DÉLICTI. Has made crime pay in books, movies, and a play.

DESCRIPTION: Small, chic, wasp-wit, thin, high voice, eager, restless spirit, poodle-bang of white curls.

NEWS: Has turned to suspense; present trail leads to new movie, titled with a girl's name.

KING DICK



This movie actor played the U.S.'s most famous "private eye," tough, diffident. On his cases, takes a terrific beating. Memorably cracked a murder involving a falcon.

DESCRIPTION: Forty-six, born on Christmas Day, married to young, sulky-looking beauty.

NEWS: In new movie "Dark Passage," all action is seen through his coal-hard dark eyes.

ENGLISH AGGIE

This English author has poisoned, stabbed, shot, for twenty years, indifferent to locale. Her most famous victim—Roger Ackroyd. She created little Hercule Poirot, extraordinary Belgian sleuth.

DESCRIPTION: One of the two women most distinguished in her field, made rich by crime: lies low near London, and won't talk.

NEWS: Her latest shooting, and she loves a sudden shot, is at country house, "The Hollow."

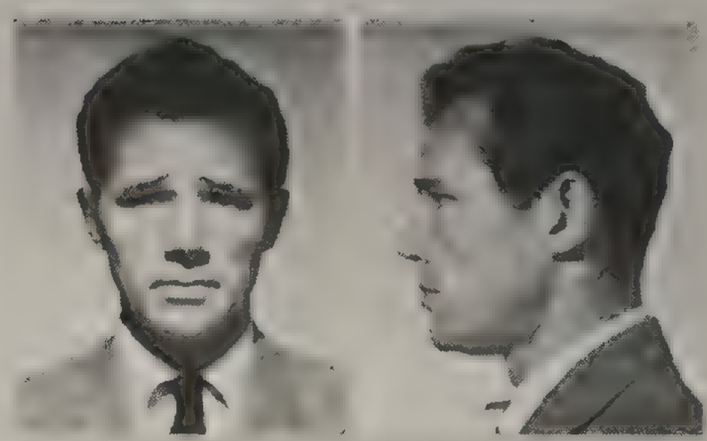
INVISIBLE "EYE"

This actor-director has the freshest twist on murder in the movies; practically no detective in sight, the camera records what the eyes see and the eyes belong, according to the big ads, to *you*. Actor has long record in crime, starting in 1937 with a honey, "Night Must Fall."

DESCRIPTION: Ex-playboy, six-feet tall, commanded PT boat, later on destroyer, ended war career as Lieut. Commander. Married, two children, serious, ambitious.

NEWS: Bewildered by flop of "The Big Two," first play he co-produced with Elliott Nugent.

CRIME-A-WEEK-SPADE

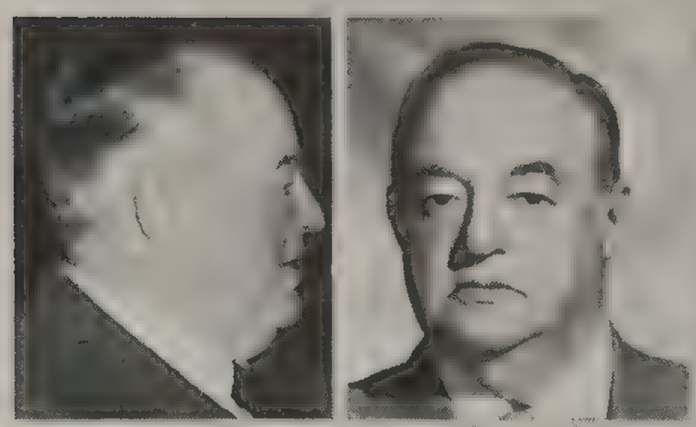


This actor specializes in crime on the air, is famous as Dashiell Hammett's famous "private dick."

DESCRIPTION: Thirty-three, powerful voice; like a younger Bogart. Ex-staff sergeant, served in South Pacific.

NEWS: Will play "Soldier" in new Mark Hellinger movie, "Brute Force," but will continue his Sunday squabbles with Homicide Squad on the radio.

THE BIG CROOK



This actor is master of quiet terrorism, murders with the ease of a gentleman tipping his hat. Known in his most famous rôle as "Gutman."

DESCRIPTION: Sixty-seven, English, enormous bulk. Great reputation as virtuoso actor, has played with Julia Marlowe, the Lunts.

NEWS: In recent Scotland Yard movie, very minor, continues the full perfection of crime.

CRIME DESIGNER

This movie director recently was involved in a shooting among psychiatrists. His crimes have included vanishing women, espionage, and 39 steps.

DESCRIPTION: Fat man, forty-seven years old, slightly exhibitionistic — gets into all his movies. Invented the term, "McGuffin" to mean the motivation of the crime.

NEWS: Now putting on trial "The Paradine Case."

WANTED FOR WIMSEY

This English writer has had a brilliant gaudy night of crime; invented Lord Peter Wimsey, amateur detective.

DESCRIPTION: Fifty-four, keeps a hideaway, ducks photographers.

NEWS: Has apparently abandoned crime, writes her unpopular opinions on many subjects, including women, religion, and Sherlock Holmes, all in fine essay style.

BALKIN

MRS. GEORGE H. ELLIOTT — *Her choice for late afternoon: navy-blue dress, all line. Pauline Fields design in rayon crêpe. Altman. The white edgings: gloves, pearls, hat.*

"Neither too young nor too old"

Mrs. George H. Elliott lives in Bronxville, New York, when not on safari to Mexico City with her husband; is Vice-Chairman of the local Red Cross; has three growing sons. For her lively life, she has her own and very definite fashion principle—pure, simple, true line. She adopts a new fashion only if it is right for her; exemplifies especially well this year's philosophy of adult-and-attractive clothes. Here she chooses a nugget spring wardrobe; values these clothes for their good spare unclutter, travel capacities, versatile rightness above and below the border. She makes them personal, more than good line, with her own adding.

The three costumes shown on this page are all ready-to-wear originals at Bergdorf Goodman.

Repetition of rounded lines. Dress with a low oval neck; jacket with long curved lapels of chamois coloured wool.

Black lace, blue satin for evening, with a long-sleeved bolero to wear at dinner.

Black and white preciseness. Rayon crêpe print dress. Here she adds white gloves, black hat.

Young dresses to wear ...

Cotton for a coat...used unexpectedly in a young fabric combine: cotton over wool, over jersey, over crêpe. This spring in high blatant colours with a dark dress—simple and understating.

Two piece middy

Under brash cotton, a quieting of line, a darkness all over. This example of the well-settled middy is navy-blue, light wool; has a crowned pocket. $35. Saks Fifth.

One piece, pleated

The skirt, a pleated perimeter. Above, a bared oval of neck, to be, or not, covered by collared white piqué. McKettrick Classic in navy-blue rayon crêpe. $13. Stern's.

Fly-front classic

Navy-blue, frankly understating itself. Made much of by colour, making much of any bright cotton coat. By Nantucket Naturals; Botany wool crêpe. $30. Altman.

under the Cotton coat

FRANCES MCLAUGHLIN

Short, fitted duck

Example of a whole new theory of young in-town fashion...started last year (Vogue, March 15) by a mattress ticking coat. Now, cotton comes to a jacket, newly bright, newly gay note on a city street, which can make, can be, the whole costume. Juilliard duck. Connie Adams Design. $20. Bonwit Teller; Hutzler's. (For shops in other cities, see page 242.)

Loose corduroy

New on the boulevard in a full-swinging coat with two large pockets, two rows of grey pearl buttons. Merrimack cotton corduroy. Hi-Dee Design. $30. At Altman.

Quilted Byrd cloth

A raincoat with a bright-day face, part of the springtime street scene; good, too, for country living. Lined, cuffed with black. $45. By Aquatogs. At Altman.

FRANCES MCLAUGHLIN

Long, fitted duck

The fitted town coat, in cotton which tailors as good serge does. Juilliard duck. Connie Adams Design. $23. Wicker-basket bag; $11, plus tax. Both at Bonwit Teller.

Under a cotton coat

One of the best possible dresses for the cotton coats opposite. The skirt, all pleats; the top, a long middy; the whole, navy-blue. Judy 'n Jill design in lightweight wool. $25. Lord & Taylor; Lindner Coy; Wm. H. Block.

For shops in other cities see page 242.

Waistlines lowered ...via the peplum ...via the belt

FRANCES MCLAUGHLIN

The yoked longcoat

Soft answers in hard fabrics

THE fashions are soft; have contemporary curves. The fabrics are firm, with the authority of men's-wear. To illustrate: two pages of new Altman ready-to-wear originals, designed and made in their workrooms. *Above:* The black longcoat—long looked for. In suave tuxedo cloth; falling free and full from a yoked back; falling free and easy from a yoked front to box pleats. Worn with a deep cloche—straight from the '20's. *Opposite:* First listings in your city-spring directory. Out-all-day suits in pliable, pumice-smooth woollens; both are advance notice of the lowering waistline—the line on the hip, just below nature's own indentation. Via the peplum—black tuxedo cloth for a slim blade skirt, a longer jacket—with a peplum of silk faille below the natural waistline. Via the belt—black-and-white checked suiting skirt—Norfolk yoked-back jacket with a set-in belt resting on the hip. Either suit may be finished hard or soft. Here, stringent with Stetson's hard-riding roller, your own veiling, own white stocks. Could be prettied with jewels, a pale scarf, soft berets.

Checked dress in suiting

Dress like a suit—soft answer to a mild day. Fine, fine wool worsted, minutely checked black-and-white. The dressmaker skirt is longer; top, pared-down with shoulders near-normal—with yoke-line round. Hattie Carnegie; I. Magnin; Harzfeld's; about $145. The wrist-baring short gloves in hand-sewn cotton, by Dawnelle. $4. Altman.

FRANCES MCLAUGHLIN

Edwardian drapery in suiting

Soft answer, circa 1910. This spring the suiting is black-and-white, cleanly checked—a Ducharne woollen. The peplum's purpose is a gentle rounding to the hips; the black tie, a gentle reminder of the Gibson Girl. Maurice Rentner design. About $110. Bonwit Teller; Himelhoch's. The veiled white hat has a forward brim.

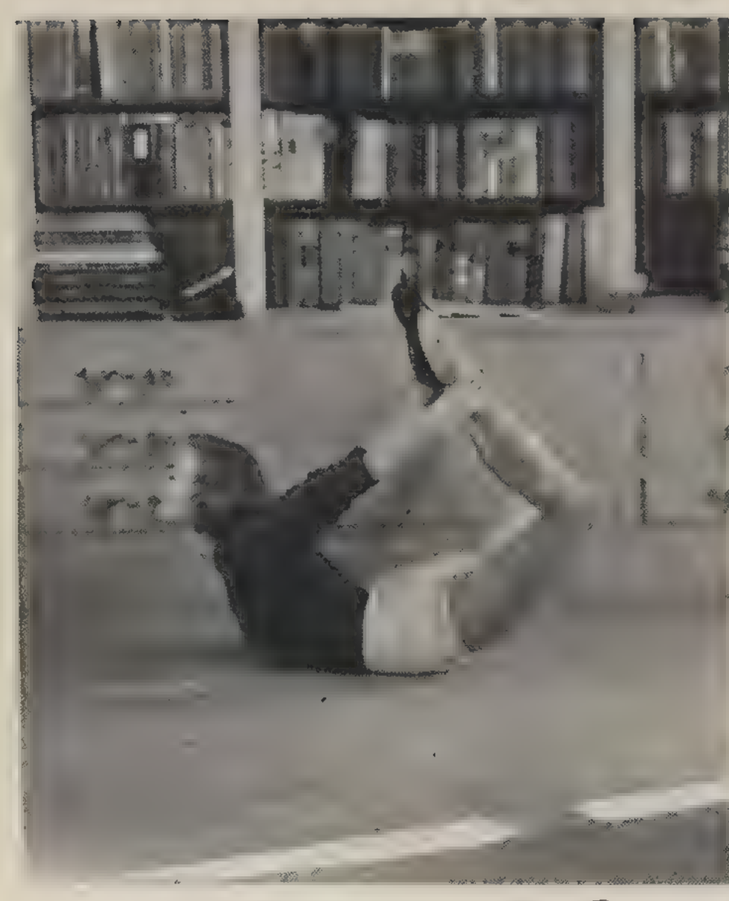
RAWLINGS

Stretch for posture *From a standing position, lean forward from the hips, touch a chair, press down shoulders, cave in back.*

To make you more flexible...

A BRIEF ROUTINE OF SUPPLING EXERCISES

TO RUN THROUGH AT HOME



Front stretch

From a prone position, bend back head and legs. Grasp each ankle separately.

Back stretch

From a lying position, raise to a back bend—bending arms and legs. Point knee.

Nicholas Kounovsky is a scientist in a gym. His system of exercise is so comprehensive, that often his clients have the flamboyant pleasure of being able to whip about on rings or stand on their heads—after a few lessons. Kounovsky differs from other gym-type instructors in that he is not interested in just getting you into a lather. What does interest him is building up what he calls Six Factors of Physical Fitness (as in his book of that name) which are: endurance, equilibrium, strength, speed, co-ordination, and suppleness. All very handy little things to have about a body, we heartily agree. But right here we concentrate on suppleness. We do it with purpose because we believe that no modern clothes can be worn successfully over a rigid body; because we believe that one of the vital differences in seeming young or seeming old, at any age, is having a flexible spine, and flexible joints. A taut waistline, a trim wrist, a slender ankle, are not the assets you think they are—unless they are also articulate. It is their fluidity which makes your clothes not put on, but worn, which makes you seem young and relaxed and carefree. Supple joints are not possible unless the backbone is made to take off its mentally-boned corsets. The stretching positions on this and the opposite page will limber up the spine. Try to duplicate each photograph four or five times, every day. It takes several tries to reach the daily maximum stretch. *(Cont'd on next page)*

Forward stretch

From a sitting position, raise arms straight up, bring forward to the heels.

Shoulder stretch

From a lying position describe a wide-arc-ed half circle with the toes.

Lateral leg stretch

From a standing position, touch floor, bend knees. Extend legs to the side.

Opposite: Delma Byron (who is Kounovsky's suppleness-star) wears exercise pants, and a sweater.

Wrist stretch

Stand arm's length from wall. Place hand flat. Lower hand, bending wrist.

Leg stretch

Stand beside a bed. Slide one leg far across the bed. Repeat with other leg.

At home, at leisure *(Cont'd)* You don't need a drill master to limber you up. Nicholas Kounovsky has worked out these stretching positions to do at home. They are not like most exercises—they will not make you all hot and breathy. The idea is just to be able to reach any of these postures, any day of your long life. As long as you can, you are supple—and a daily check is necessary. Your body, through lack of free use, through constant tensions, through the mental discipline that the years impose, can suddenly freeze into an attitude of age. All motion becomes parsimonious, and the body tends to be used as little and as economically as possible. The spine-stretching positions on the preceding pages can be followed by the positions on these pages. Positions which free the waist, the shoulders, the neck, the hips, the wrists, the ankles for more use—and for more grace. Do them whenever you have a few alone-moments: when you get up in the morning, or before you go to bed, or even while you're dressing—just before you do your hair and slip on your clothes and shoes. These joint-stretches can follow the spine-stretches. Try each several times to get the maximum stretch. Each try graduates you another step....There are two good by-products to this manufacture of flexibility. One is better posture (at-ease posture, not the self-conscious "carriage"). The second is better circulation (since, as your bones unlock, you move more all the time, all the day).

Front shoulder stretch

Lie across a bed, leaving shoulders free. Raise hands up and swing way back.

Waist stretch

Stand near a door-frame. Push with lower hand; pull with the upper hand.

Back shoulder stretch

From a standing position, lean forward, then swing arms back and up, bend wrists.

The lingerie on these pages: *Opposite:* A bedroom-coat of white silk chiffon, with a wide band of Alençon lace, in mid-stream. *Above, right:* Short yellow night-shirt, hand-sewn of rayon crêpe. *Centre-left:* The top fraction of a silk chiffon nightgown, appliquéd with satin and Alençon lace. *Left and right, below:* Short petticoat of black silk, worn with a brassière of strong black Swiss-silk. All, Henri Bendel. Delma Byron wears them all—flexibly.

Ankle stretch

Sit on a straight chair. Raise legs. Point down toes of each foot, alternately.

RAWLINGS

Touch heels, hips, and shoulders to a wall. Raise arms, elbows straight, touch wrists to the wall (if you can!).

Posture test

Box jacket...straight skirt

Spring-making...grey suits

Grey...again: because it has the tone of understating; because it is a chameleon colour with special change-over possibilities. Here two grey suits, Designs for Dressmaking, which are themselves a composite of this spring's best lines. One to make or have made in grey jersey, one in grey flannel; each with a new degree of townism. *Above:* Brass-buttoned box-jacket with a new measure of up-and-down squareness. Vogue Design No. 5959. Under it, a skirt with the same perpendicular lines. Vogue Design No. 5949. Both made here in grey flannel. *Opposite:* Brass-buttoned fitted jacket over a town-spectator's dress with a pleated skirt, capped sleeves. Vogue Design No. 6019. Made here in jersey, worn with just-yellow gloves and hat. Back views, sizes on page 286.

KAY BELL

Fitted jacket...pleated skirt

Mr. and Mrs. Edmunds Lyman give week-end luncheons in the patio of their house in San Mateo, on a blue stone terrace shaded by magnolia and loquat trees. Under a red garden parasol the table is set with red-and-white Spode, pink crystal, vases of pink and red flowers. Mr. Lyman plans the menus, makes simple, good food the point.

MRS. JAMES FLOOD

Left: *Mrs. James Flood at teatime. The living room sofa—covered in palest green and white quilted linen.*

Below: *In Mr. and Mrs. Flood's dining room; a white organdie cloth on a table which is set with Meissen.*

GEORGE PLATT LYNES

Good food in San Francisco

San Francisco is famous for its food. Its hostesses, like those of the *Faubourg St. Germain* in Paris, think in terms of superlative cooking. They like to entertain at home in their Victorian houses overlooking the Bay, in country gardens at Burlingame, San Mateo, Bolinas. Often during the war they did their own cooking, but rarely if ever did they fall back on cocktail parties or restaurants as a way of entertaining. Like all people really interested in food, San Francisco hostesses profit by the heterogeneity of their city's markets. In its French, Spanish, Italian, and Chinese markets, they buy crusty breads, fresh herbs, olive oil, Mexican beans, soya sauce. Along Fisherman's Wharf they buy crabs from huge boiling cauldrons that line the sidewalks, sweet California oysters, tiny, succulent San Francisco shrimp, salmon fresh from the Sacramento River, and abalone from Alaska. San Francisco cooking is inventive and menus are usually based on *spécialités de la maison.* Mrs. Edmunds Lyman for her well-known country terrace luncheons makes a *pièce de résistance* of hors d'œuvres; cold eggplant *orientale,* smoked salmon, a French-style, garlic-y hot potato salad, string beans, white beans, and hard-boiled eggs with mayonnaise, mush- *(Continued on following page)*

MRS. EDMUNDS LYMAN

GEORGE PLATT LYNES

In Mrs. George Pope's Victorian dining-room, French provincial china, heavy crystal goblets. Menus start off with crusty bread, butter, and California-style salad in a big French serve-all.

Good food *(Cont'd)*

rooms and tiny tomatoes sliced and dipped in French dressing. Mrs. George Pope often serves salad on a large tray; rows of shrimp, string beans, tiny green squash, baby beets, peas, and asparagus tips with mounds of chopped parsley, tarragon, and chives. Mr. William B. Templeton Veach, famous for his food, has a combination of crab and Eastern oysters cooked in olive oil and served *en croustade*. He marinates abalone steaks in milk before cooking, cooks salmon in white wine, and his turkey in champagne is a delight. (Many of the recipes appearing on page 258 are his specialties.) A famous dish served by Mrs. Bartley Crum is oysters with a *sauce mignonette* which she mixes herself. As a follow-up her second course might be fillet of sole baked *en papillote* with crab legs and sour cream, and a spinach soufflé. As a luncheon dish, Mrs. George T. Cameron serves baked onion stuffed with corn and surrounded by little sausages. Another famous dish, served at Mr. and Mrs. Richard S. McCreery's house, is a crab mousse, crowned with a mound of crab legs and surrounded by large slices of avocado. Strawberries are a favorite California dessert theme. Mrs. Juilliard McDonald's specialty *(Continued on page 258)*

On dit...

they are saying such fabulous things
about this fragrance. Born in Paris,
it has won the acclamation of the world.

On Dit perfume, carousel cover, 57.50

Hand-blown crystal bottle, 27.50 (refill, 18.50)

Golden leak-proof purse flacon, 15.00
prices plus taxes

Elizabeth Arden

PARIS NEW YORK LONDON

STEVENSON'S "CREBASSI" LINEN—Welcome back to this fine Moygashel crepe weave with its lovely texture and crease-resistant finish. Pastel and street shades. 36 inches wide. Yd., **3.25**

"OLD KELTIC" LINEN—Another favorite from Ireland. Beautiful quality for dresses and blouses. Black as well as street and pastel shades. 36 inches wide. Yd., **3.95**

FRENCH BOUCLÉ—70% linen and 30% cotton in a beautiful fabric that hasn't been seen around these parts for four years. In 12 new shades for resort and summer wear — all vat-dyed and washable. 36 inches wide. Yd., **3.50**

HAND-LOOMED DOTTED SWISS—An exquisite quality imported by us from Switzerland. White dots on colored grounds, colored dots on white grounds, or all white. Permanent finished. 30 inches wide. Yd., **2.95**

EMBROIDERED ORGANDIES AND BATISTES—Wide selection of dainty patterns from Switzerland. Both fabrics are woven from very fine Egyptian cotton and beautifully embroidered. White with colored embroidery, colors with white, or all white. 36 inches wide. Yd., **5.50** to **11.50**

SWISS CLOQUE ORGANDY—A fabric of ethereal beauty, in charming prints on white and colored grounds. Superb choice for both street and evening wear. Permanent finished and washable. 36 inches wide. Yd., **5.50**

PRINTED COTTON "LUCINA"—A quality cotton of combed yarns printed in smart new all-over patterns and novelty stripes for sports and street wear. Sanforized-shrunk (residual shrinkage less than 1%). 36 inches wide. Yd., **1.50**

PLAIN "LUCINA"—The same fine combed cotton in pink, French blue, and maize. Vat dyed and Sanforized-shrunk (residual shrinkage less than 1%). 36 inches wide. Yd., **1.25**

"SUN COUNTRY" COTTONS—Bates' batiste, muslin, poplin, and broadcloth in a wonderful array of striking new prints. Also plain colored poplin and slub broadcloth. Sanforized-shrunk (residual shrinkage under 1%). 36 inches wide. Yd., **1.00**

WOVEN CHECKED GINGHAM—Good quality in a favorite classic. Red, blue, green, or brown with white. 36 inches wide. Yd., **75¢**

WOVEN PLAID GINGHAM—Unusually striking color combinations for sun, fun, and school clothes. Washes and wears beautifully. 36 inches wide. Yd., **1.00**

WASHABLE PRINTED RAYONS—A collection of stunning designs for street and sportswear on three new Foreman rayons — a soft sheer, a fine crepe, and a pretty faille weave. 42 inches wide. Yd., **1.75**

SAMPLES ON REQUEST — SPECIFY COLOR PREFERENCE.

Third Floor—Many items also at White Plains

McCutcheon's

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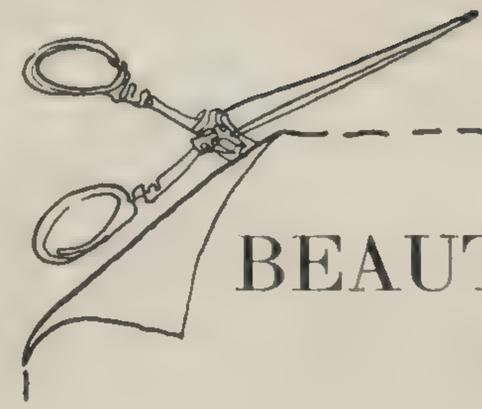
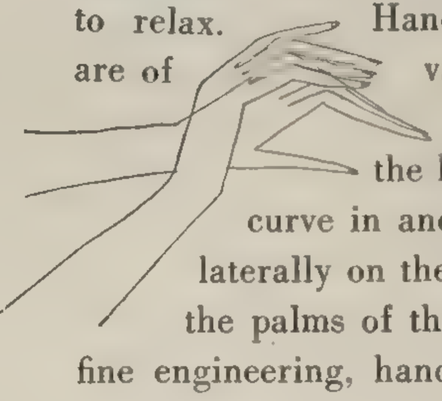


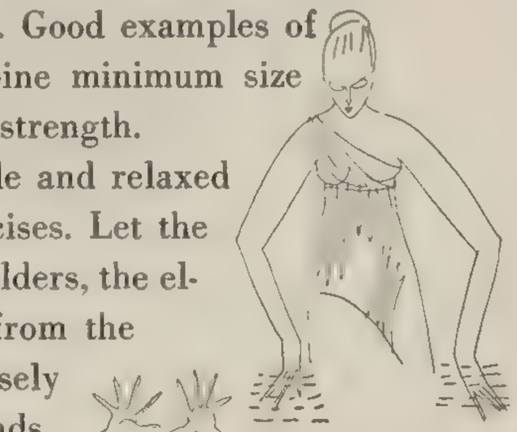
BEAUTY CLASSICS

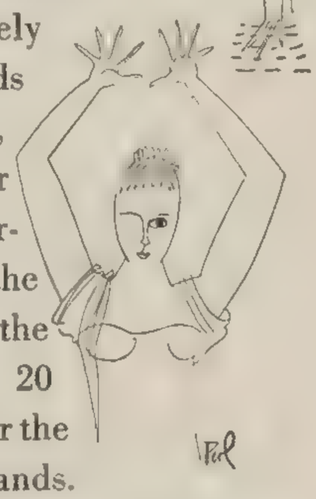
XIV. HANDS

Perhaps the most difficult "gesture" for hands to manage is to do nothing, to hold still in the graceful, easy curve into which hands will fall given half a chance to relax. Hands are built to curve: the fingers are of varying length so that they will fit into the palm of the hand when the hand is curved into a fist. Fingers curve in and out on their hinge joints, curve laterally on the swivel joints connecting them to the palms of the hands. Good examples of fine engineering, hands combine minimum size with maximum flexibility and strength.

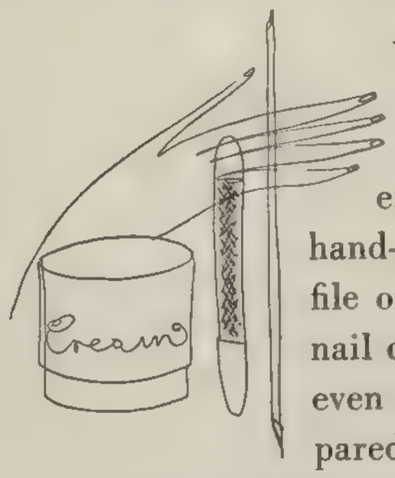


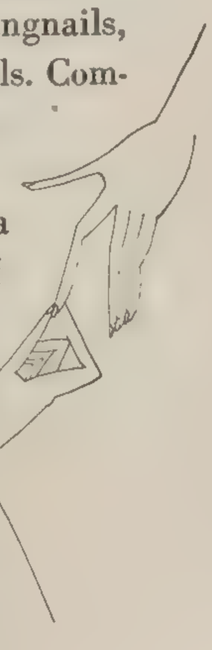
Keep your hands supple and relaxed with a few simple hand exercises. Let the arms fall lankly from the shoulders, the elbows slightly crooked away from the body, the hands hanging loosely from the wrists. Flap the hands quickly backward and forward, letting the fingers fly free. After a minute swing the arms overhead, tighten the muscles of the arms and hands, and stretch the fingers taut. (Whole routine 20 times.) Firm muscles make up for the waning plumpness of young hands.





Irreducible minimum of equipment for well-groomed hands consists of a good emollient cream, a nail file or emery board, an orangewood stick. The emollient and orangewood are for hand-creaming and nail-cleaning. The nail file or emery is for all other exigencies of nail care: split nails, long nails, hangnails, even roughened skin around the nails. Compared to the usual clipper-snipping method of dealing with hangnails and splits, the emery board method is a coaxing process. If a hangnail develops, or a sliver of nail breaks off at the side and separates from the main body of nail, file it down with the emery board, filing always toward the tip of the finger. If you can't reach the entire hangnail at the first filing, wait a few days: it will grow enough so that you can file it away without harming the surrounding skin or nail. The cuticles will need no cutting if you push them back with cream every night, making the nails curved frames for nail lacquer.





Remember that pretty hands are not ends in themselves, but part of a larger pattern of movement that includes arms and shoulders as well as hands—movements that are quiet, contained, purposeful.

New! Blush-cleanse your face—*for that Engaged-lovely look*

See it give *your* skin:

—an instant clean, refreshed look

—an instant softer, silkier feel

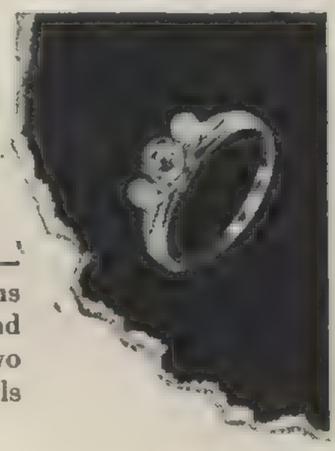
—a lovely blush of color

You'll see results tonight—with the new blush-cleansing with Pond's Cold Cream.

You blush-cleanse—Rouse face with warm water. Dip deep into Pond's Cold Cream. Swirl it on your receptively moist, warm skin in little creamy "engagement ring" circles up over your face and throat. Tissue off.

You blush-rinse—Swirl about 25 more creamy Pond's circlets over your face. Tissue well. Tingle with cold water. Blot dry.

Extra clean, soft, glowing—your face will feel! Pond's *demulcent* action softens, loosens dirt and make-up—helps *free* your skin! *Every night*, this full blush-cleansing. *Every morning*, a once-over blush-cleansing with Pond's.



KATHARINE'S RING—set with precious family stones—a diamond flashing between two white pearls

Katharine Anne Kurr—her rose-petal complexion is blush-cleansed with Pond's

She's Engaged!

She's Lovely!

She uses Pond's!

Charming Katharine Kurr, daughter of Mr. and Mrs. Frederick L. Kurr of Rye, N. Y., is engaged to Lawrence Esterbrook Wattles of Wynnewood, Pa. They plan to be married at beautiful Belgrade Lakes, Maine, where both families have summer homes.

Katharine is startlingly like her charming mother—the same dark blue eyes and complexion so rose-petal fresh you must see it to believe it. She is delighted by this new blush-cleanse way to use Pond's Cold Cream. "It gives my face such a clean-soft, waked-up feeling," she says.

Have the Pond's blush-cleansed look! Get *your* Pond's Cold Cream today—a convenient *big* 6-oz. jar is especially nice to use!

Diamonds and Pond's! Classic round diamonds, like Katharine Kurr's; luxurious emerald-cut diamonds; and a graceful pointed marquise.

Among the beautiful women of Society who use Pond's

VISCOUNTESS MOUNTBATTEN — MRS. VICTOR DU PONT, III

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MRS. JOHN R. DREXEL — MRS. ROBERT BACON WHITNEY

THE COUNTESS DE PETITEVILLE

MRS. JOHN J. ASTOR — THE LADY DAPHNE STRAIGHT

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HOLLYWOOD INSPIRED
A delicate dash of deviltry . . . a bewitching bit of beauty in Hollywood-inspired Jolene Sandals. They're gay and frivolous as a puppet . . . they never stay at home. $6 and $7 (Slightly Higher Denver West)
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A handbag that is new and necessary . . . capacious and modern. Magnificently designed with the fashionable wing-drape effect that establishes it as one of the truly original creations of the season.
In black, white and red plastic patent . . . .
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*slightly higher in some localities

ROCKEFELLER FOUNDATION

(Continued from page 203)

tire economy of a nation. At the invitation of the Mexican government and with its cooperation, experts were sent to determine how this should be done. Their advice was basic and succinct. Increase the corn crop. (Mexico's economy is primarily agricultural. Sixty per cent. of her land is planted in corn but produces only the miserably small average of four or six bushels an acre.)

That was three years ago; today the Foundation's agricultural experts have proven that a hundred per cent. increase can be achieved—they label this "a moderate success." Now on model farms scattered throughout the country, they demonstrate their newly developed strains of corn, their modern methods of cultivation. They lecture in country plazas, in churches, and at schools to youngsters from nine to fourteen. Leverage on Mexico's economy is being applied at the roots.

"A good reputation, like happiness, isn't won by a frontal attack, but by its by-products," a director commented. One reason for the Foundation's success in foreign countries is its careful screening and training of the men it sends out. They must be psychologically adjusted to a new home; must consider it home, not just another place to live in. They must learn the language, the cultural pattern of the people, be prepared to enjoy it. Curiously enough, the farther afield they go the more likely they are to feel the full breadth of the Foundation. Almost inevitably they will meet others who have worked and trained on Rockefeller Foundation grants; in the past thirty years, seven thousand seven hundred men and women from seventy-two different countries have received fellowships from the Foundation at a cost of approximately twenty million dollars.

AMERICANA, ANTHROPOLOGY, AND TOYNBEE

Although each division of the Foundation is autonomous, there is a degree of overlap, evident, for instance, in the divisions of social science and the humanities. Their particular credo is difficult to set down except in broad terms of over-all policy, "to create a clearer understanding of universal human values." This takes in plenty of ground—from the studies of traditional and contemporary culture in the U.S. to Oriental studies, anthropology, philosophy, and politics throughout the world; considerable emphasis is placed on language.

Other study spans in these two divisions are equally varied—from the study of group tensions and prejudices here in America to the formation of a Russian Institute at Columbia University. Students at the Institute are trained as Russian experts, knowledgeable of that country's history, law, economy, foreign relations—past and present.

Probably no one mind will contribute more to the Foundation's underlying aim, "to extend the boundaries of knowledge and search for truth," than Britain's great Arnold Toynbee, professor of history at the Royal Institute of International Affairs in London. The most important and optimistic historian of our time, he flatly contradicts the pessimism of Spengler. Toynbee has received $144,000 from the division of Social Science, will spend the next five years finishing two monumental works, *The Study of History* and *The Effects of Western Civilization on Non-Western People.*

PSYCHIATRISTS NEEDED

In contrast to these multi-faceted divisions, that of medical science is startlingly concentrate. Dr. Alan Gregg, its bush-browed, bear-gaited director, is a man of passionate conviction and colourful, blunt talk. He explains that as drugs have become more powerful, better brains are needed to administer them; better standards of medical education and wider distribution of medical care. To help in the matter of distribution, the Foundation recently made available $250,000 to New York's new Health Insurance Plan, insuring a good start for this experiment in group medicine.

But ever since 1933 the chief concern of the division of medical science has been psychiatry: a major portion of its grants for the training of competent teachers of psychiatry. In 1933 there were only ten to twenty men who measured up to the yardstick of competency. Even today, thirteen years later, the number is a bare hundred.

"There is too great a tendency toward a mechanical practice of medicine; too much specialization has led doctors to think of a patient as a case, not as a sick human being," Dr. Gregg said. It is essential that every medical student receive a sound grounding in psychiatry, otherwise he may be unable to appraise his patient's true condition. This wasn't important in the day of the old-fashioned family doctor who knew all about his patient's family background, working conditions, and emotional stability, took them into consideration when he prescribed. A basic knowledge of psychiatry is essential to proper medical care of people living under present-day tensions; a patient's survival may depend on his will to live which in turn may depend on whether or not he feels loved or needed. "There are plenty of M.D.'s but not enough good doctors in America," said the director of medical science, brusquely.

(Continued on page 246)

YOUNG FASHIONS

The coat shown on page 221 and the dress shown on page 223 can be found in many shops throughout the country. Among them, Thalhimer's in Richmond, Virginia, and Seidenbach's in Tulsa, Oklahoma.

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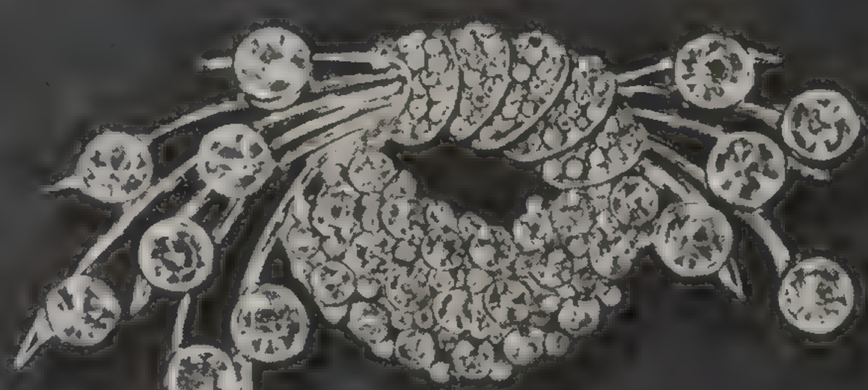

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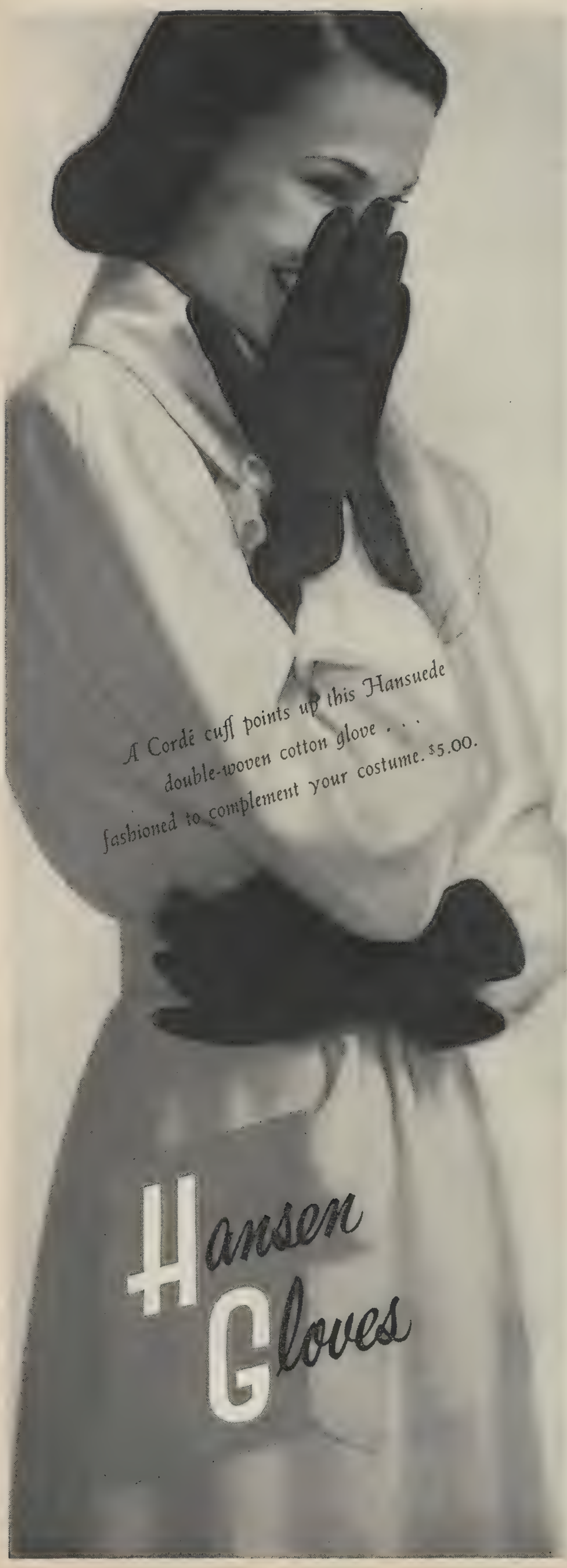

ROCKEFELLER FOUNDATION

(Continued from page 242)

Although the Foundation has given away some ninety million dollars in the thirty-three years of its existence, its capital at present values is bigger than ever. Incidentally, the story that Ivy Lee was the man who persuaded John D. Rockefeller, senior, to create the Foundation is purely fictional. He wasn't even employed by Rockefeller at the time; but Frederick T. Gates, the secretary of the Baptists' Missionary Society, did have something to do with it. For some time Mr. Gates had been screening the churches and causes asking for Rockefeller bequests. With a combination of vision and practicality, he advised the founding of a central organization for giving. With John D. Rockefeller, junior, actively guiding and directing, the Foundation's charter was drawn up; he was the first chairman of the board, retaining that post until he reached the retirement age of sixty-five.

Of the nineteen trustees who today hold the purse strings of the Foundation, one is a Rockefeller—there is to be no break in the continuity of the family's interest in their great enterprise. Although he is the youngest member of the board, John D. Rockefeller, III, has served longer than most trustees. A tall, thin man in his early forties, he might seem austere if it were not that he speaks so gently though shrewdly. He believes that the Foundation must take care to retain its ability for self-analysis. Believes that in the future, "the Foundation must be just as concerned with man's need to enjoy more fully the benefits of the knowledge we now have, as it is to assist in the development of more knowledge."

In that way he feels that, in spite of rapidly changing world conditions and world tensions, the Foundation will come closest to the aim of its charter—"the well-being of mankind throughout the world."

COSTUME INSTITUTE

(Continued from page 211)

and Lee Simonson, both distinguished stage designers; Clarence Stein, a famous architect; M. D. C. Crawford, research editor of Fairchild Publications; a broker, Walter Brown Keiffer; a lawyer, Mary Rehan.

Enthusiasm was their capital then. It still is. The Costume Institute has never been a millionaire's pet philanthropy. The time and skill of a long list of distinguished men and women have kept it alive, made it grow. Its greatest achievement has been in helping American fashion to develop in the years when the flow of ideas from Europe was interrupted by war. Aline Bernstein, now the President of the Costume Institute, and the other originators feel a natural regret that it has not had a parallel influence on theatrical designers.

When the Museum of Costume Art was incorporated in 1937, the committee sketched out their plans for "a new silhouette in museums," a museum with realistic methods, no musty archives. The common-sense layout of the Museum, on its own and, later, under the Metropolitan's roof, was conceived by Clarence Stein, who had always specialized in large-scale housing projects. Now he has retired; is a housing advisor to the Government, gives much of his time to the Institute. Polaire Weissman, the small, auburn-haired woman who now directs the Costume Institute, worked out a system called "study storage" with Mr. Stein's help: a way of "filing" clothes according to period, so that they can be used as easily as books on the open shelves of a library.

Study storage was put to work in the Museum's first permanent headquarters at 630 Fifth Avenue in 1939; the same clean-cut procedure functions now at the Metropolitan. In the storage room, clothes are hung on shaped hangers, on poles which fit into standards (like the ones made for Christmas trees). Designers can choose the costumes they need to work with, have them whisked into study rooms in a matter of minutes. Accessories and children's clothes are filed away in drawers and cupboards under the long racks of costumes.

The Costume Institute is first stop for designers each new season. On an ordinary January morning the storage room register was signed by Pauline Potter of Hattie Carnegie; Leslie Morris of Bergdorf Goodman; Nettie Rosenstein; Clare Potter; Edith Head of Paramount Pictures; Henry Callahan, Lord & Taylor's window display manager. Out of all the riches of beautiful things in the Institute's collection, it is often the most improbable object that starts a designer thinking. One "funny old rag"—a droopy-shouldered net guimpe—was donated to the collection a few years ago. The directors wanted to discard it, but it has been used almost every season by one designer or another. An ugly Tehuantepec costume no layman would think of as inspiring grew up to be a Bergdorf Goodman original. Miss Weissman can point out the Victorian costume that started the lace-over-colour motif for evening clothes that was in practically every Fifty-Seventh Street collection last winter: a black lace coat over a jewel-red satin dress. Claire McCardell's high-waisted jersey shifts were first inspired by a child's dress of the Directoire period. A primrose satin Empire ball gown gave the silhouette for this year's backswept, bustled evening dresses.

Money to support the Costume Institute has come mostly from the fashion industry. In 1940 the Fashion Advisory Committee was formed to raise funds for its support and help the board of directors plan for the museum's future. Dorothy Shaver, President of Lord & Taylor, has been its chairman since the beginning; her

(Continued on page 251)

helena rubinstein dips into

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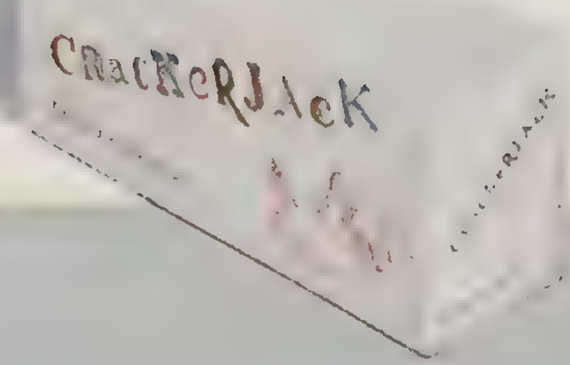

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COSTUME INSTITUTE

(Continued from page 246)

committee gathered funds from firms in the fashion industry to establish a small endowment. The balance of the Institute's income must come from donations and membership fees.

But the Costume Institute has never been simply a fashion museum. Its scope is the broader one of history, of clothes as a part of history. Exhibits for the general public are designed to communicate the enduring reality of the past as reflected in dress. The present one is a series of tableaux showing clothes of the eighteenth and nineteenth centuries, surrounded by furniture, paintings, silver of the various periods, from the Metropolitan Museum's collection. The Costume Institute's members now have the benefit of all of the Metropolitan's rich resources close at hand.

Since Irene Lewisohn's death the mainstays of the Institute have been Mrs. Bernstein and Miss Weissman, supported by Mrs. Max Ascoli, the Vice President, Samuel Dietsch, the hard-working treasurer, the board of directors, and the Fashion Advisory group. Miss Weissman hasn't had a day off in a year and a half; she works intensely, has turned herself into a first-rate administrator since the days when she first came to Miss Lewisohn's Neighborhood Playhouse. In her work there and later for the museum, she has gathered an immense knowledge on the subject of folk costume. Along with these qualities she has the unacademic gift of realism which makes her such help to fashion designers.

Mrs. Bernstein has done hand labour behind the scenes at the Institute...helping to put in order a card catalogue of the 8,000-plus items in the collection.

"Between an idea and the final reality there is an 'arc of trouble,'" Mrs. Bernstein explains. "Totally unexpected things develop once you begin to work. And only the professional ever gets to like the arc of trouble. To a professional, it is a challenge." Before the museum moved to the Metropolitan, it was all arc, all trouble. Everything had to be planned, down to the last button; installations had to be designed for the new space, and there were money worries to complicate things further. The endowment of about $320,000 brings in less than enough income to supply half the budget. Moving into the Metropolitan seemed like "the last effort... almost too much to achieve, this time."

People far afield of fashion come to the Costume Institute for help: sculptors, illustrators, writers, patent attorneys, decorators, designers for the films. The public comes to see the wonderful exhibits, built around the founders' guiding theme of clothes as things of beauty, part of the embellishment of life.

PARIS NOTES

(Continued from page 206)

erty was most carefully and expensively constructed with the obvious result that it becomes self-consciously poetic.

Originally the story was built around Marlene Dietrich and Jean Gabin, who quit early. Although it was recast with Nathalie Nattier and Yves Montand, it was not readjusted. Most of the time Montand looks embarrassed, not to say unhappy, as if he were waiting for someone to yell the tag line of that old story: "For God's sake, sing!"...

The music is extremely good in Paris now, especially the concerts conducted by Roger Désormière. When he performed *Pelléas et Mélisande*, recently, the balance between orchestra and singers was so perfect, the playing so luminous, that parts of the score, often lost in the movement, became audible, fresh to the ear. At another concert he played de Falla's "Tricorne," with its usual success, and then a Carlos Chavez, during which the audience coughed on purpose, looked at one another and smiled, their shoulders obviously patronizing the Mexican composer. To the enormous relief of the audience, this was followed by *La Douce France*, by Jean Françaix, a young composer who had strung six little pieces together. They sounded like a pleasant twitter, high, thin, or, to change the simile, like bits of awfully good hors d'oeuvres. When Désormière ended with Stravinsky's Third Symphony, the music sounded superb, strong, with firm line and good underpinnings. Désormière has an excellent beat and avoids showing off. The French style of conducting sounds, in any case, purer, thinner, with none of the fine swing of *schmaltz* of the Germanic and Russian schools; there is no thickness to the web of the French style.

Romeo et Jeannette, the newest play by Jean Anouilh, who wrote the extraordinarily good "Antigone" in which Katharine Cornell played a year or so ago, is rather a disappointment. It is all about love, a sad and sorry thing, too. In turn each of the characters denies and then destroys love; some even destroy themselves. The story is simply that of a girl who brings her fiancé back home to meet the family in their rather "You Can't Take It With You" house in the provinces. Father is on the loose, mother has run off with a lover, the brother is already *cocu*, drinking away the pain. The young sister, Jeannette, is a barelegged hellion who runs wild with the boys in the forest and won't wash the dishes. (Maria Cesares, the young Spanish actress, is commendably good as Jeannette.)

In the normal course the fiancé falls in love with Jeannette, the older sister takes poison, and the lovers end in the river. Only the brother really remains, for he is a philosopher, the author's own mouthpiece, bitterly amused, and amusing. Anouilh, weak in the tender scenes, is best in his remorseless ridicule of the false in people, in society; in his side comments, always with an eye to the weaknesses in his audiences, those audiences, so cold, but, unlike many in Paris, not hungry.

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Jacobson's OF MICHIGAN

GRAND RAPIDS EAST LANSING SAGINAW PETOSKEY

1947 WARDROBE IN THE MUSEUM

(Continued from page 213)

More about clothes which are planned to make history—the collection presented to the Costume Institute of the Metropolitan Museum by a New York shop—Bloomingdale. The beach clothes, golf dress, tennis dress, country playclothes are visible evidence of our sun-seeking, outdoor living. The dinner pyjamas, the short evening dress, the print for daylight summer dining, the elegant strapless dress, the "late-day-into-dinner" dress, reflect the variety of our in-and-out evening lives. The variations in fabrics, the elegance in the day town clothes, and the (comparatively) simple designs are all evidence of our interest in fashion, but, also of our refusal to accept design that hampers our freedom of movement, that would make clothes difficult to wear, or more important than the wearer. Perhaps in 1997, in 2047, these ideas will seem quaint and curious. In any case, the Museum puts these clothes on record for the designers of other days to consider. Left to right, on page 212:

Full-skirted day coat with a long torso line and a longer one marked by bands of grosgrain. Designed by Ben Gershel.

Pleated jersey day dress: one hundred pleats and more, a sunburst of them for the bodice. Of cashmere chiffon in chartreuse; designed by Jo Copeland.

Pure silk print in celebration of the return of this loved material. Small, pure print, capelet sleeves by Nettie Rosenstein, of Onondaga's silk.

Empire nightdress. Deep hood, full-blown sleeves, the great skirt swinging from a yoke. Of pale blue pure silk, designed by Iris.

Town cotton. Two-piece dress for summer days in town—strong stripes fanning out, to underline the flare of the skirt. By McMullen.

Pure silk lingerie—its news, of course, is in its silkiness. Slip and pants to match. By Iris.

Late day-into-dinner. The wonderful dress that we take for granted, the dress that goes from cocktails to restaurant dinner. 1947, for its lowered waistline and hemline, its dozens of pleats, its use of a small jacket. Of black sheer crepe, by Ben Reig.

Court-dress. One of the great American specialties: wonderful sports clothes, this year marked by the return of the true tennis dress. This one, by Korday, of white piqué.

Shaped cutaway. One of the meanings of "adult and attractive"—the grown-up, shapely line of a longer suit with indentation at the waistline and out-curving below, the jacket-hem sloping slightly to the back. And—very 1947—the fact that it is white. White gabardine. Kraus design.

Strapless minaret dress. With the return of true evening dresses, 1947 sees this: straplessness and more straplessness at night. Here, the lampshade skirt. Of black nylon net, by Joseph Whitehead.

Cotton country culottes cut with the fullness of a skirt; designed with long sleeves, wide, tight midriff; a costume for the country by Claire McCardell, in Galey and Lord's green and purple plaid.

Polynesian print. The neckline, the longer, fuller skirt planned for sunlit dinners...worn with the year's good summer complement, thin-strapped sandals. Dress by Joset Walker.

From left to right, on page 213:

Brocaded peignoir—a big, easy robe lashed in tightly in front, and floating straight to the floor in back. Designed by B. Cohen.

Fishtail day-dress. Back movement for a black taffeta day-dress, Edwardian in feeling. By Louise Barnes Gallagher.

Over-all smallcoat. The fleece coat-of-the-year, to wear with a long dinner dress, or, as shown, with slacks. Of Stroock's candy-box pink fleece, by Originala.

Print dress, pink jacket. "Spectator" clothes continue. Print background dress with fleece jacket. By Fox-Brownie.

Cotton golf dress. Another of the American sports specialties—made this time, of golden-brown chambray. A tee-holder shaped as a tiny waist-pouch. Designed by Korday.

Beach cover. Little coat with swinging back, of white rayon sharkskin. Designed by Carolyn Schnurer.

Edwardian hipline. The lowered, accented hipline shaped by an Edwardian waistcoat over a black crêpe dress. By Maurice Rentner.

Country checks—suit, topcoat. Checks and magnified checks for a classic American costume; a costume for all outdoors. Suit, grège and white checked wool; coat, more of the same, more widely spaced. From Davidow.

Boxy shortcoat. Over a dress of laurel-coloured wool gabardine, a short coat cut for swing; turn-back cuffs. Coppola design.

Day wool, flared skirt. Long torso line with flared skirt whose flounce begins deeply below the hip. And at the throat and sleeves, small, starched rims of white piqué. By Pauline Trigère.

Short evening. The beloved, long short-dress with scooped-out neckline, moulded waist, and a full, mid-calf-length skirt. The bodice: black silk. The skirt, net and lace and handfuls of sequins. Designed by Jane Derby.

Dinner pyjamas. Dinner-at-home costume, cut along the lines of pyjamas, but with the drift of a skirt. Of grey and rust ribboned rayon crêpe by Bianchini; designed by Joseph Whitehead.

Close jacket, pleated skirt. The close jacket that springs to a full-pleated skirt. Of beige wool, by Carmel.

Long-torso suit, loose overcoat. Sulphur-yellow suit and coat; black accents. Wool, designed by Philip Mangone.

Strapless play-suit for beach and sea. Like the cotton culottes, it's of green-and-purple plaid. By Claire McCardell.

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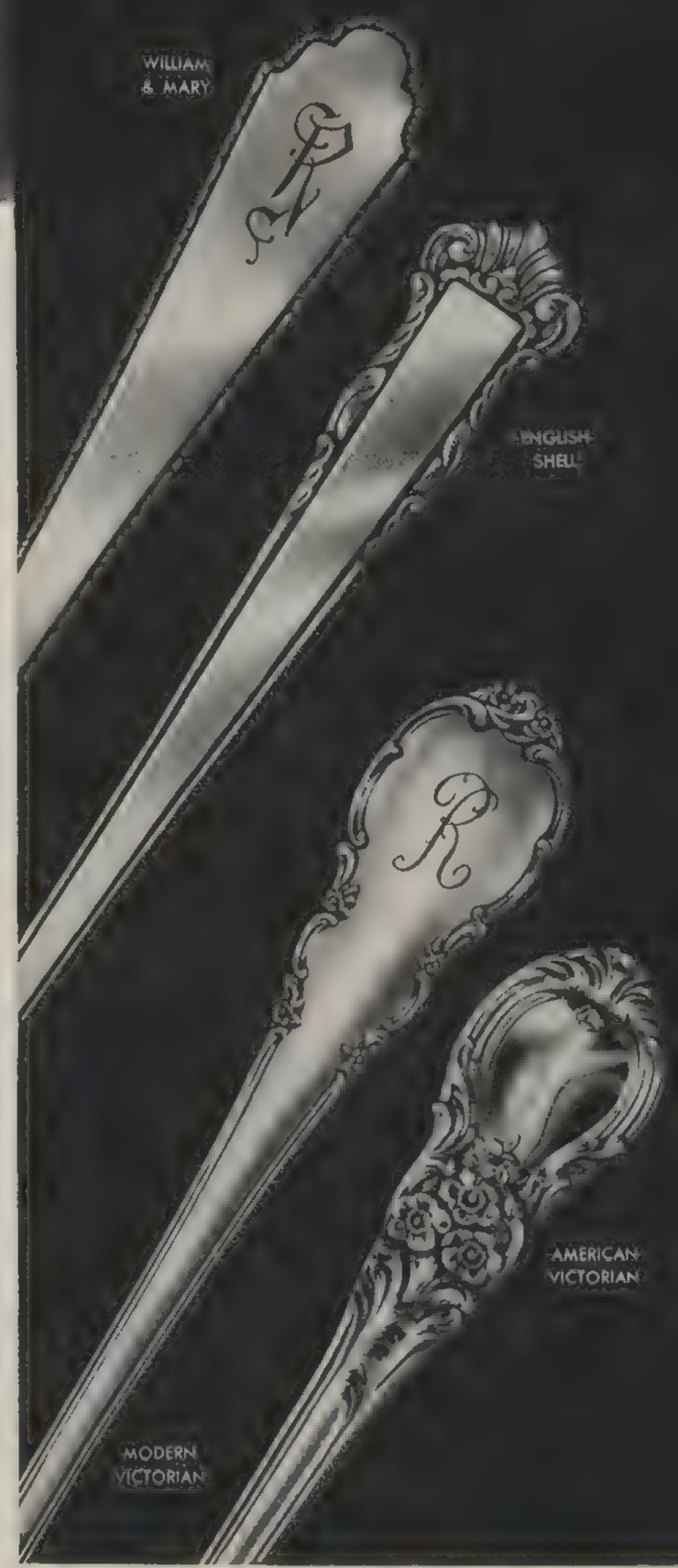
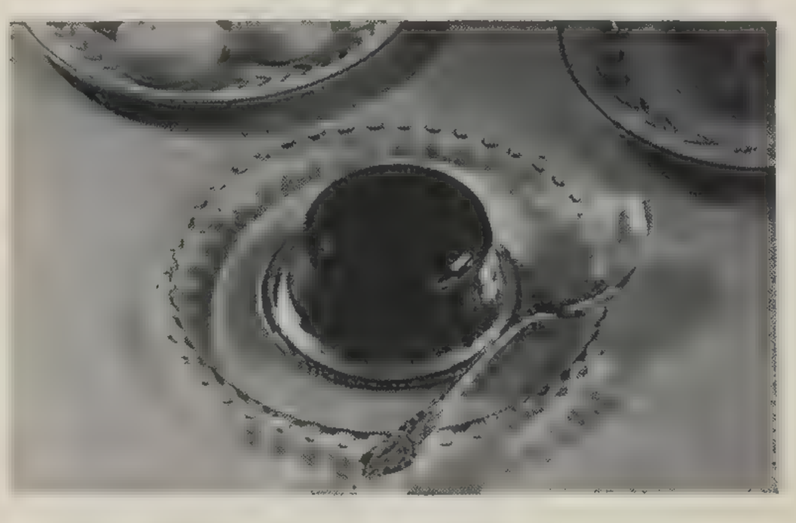
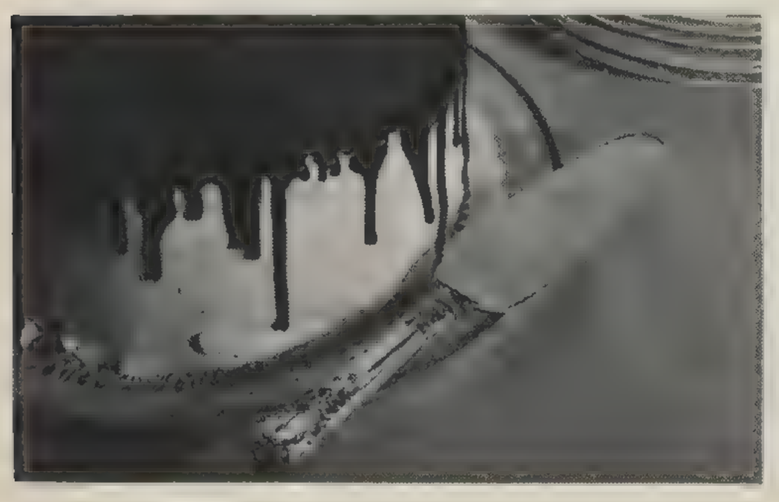


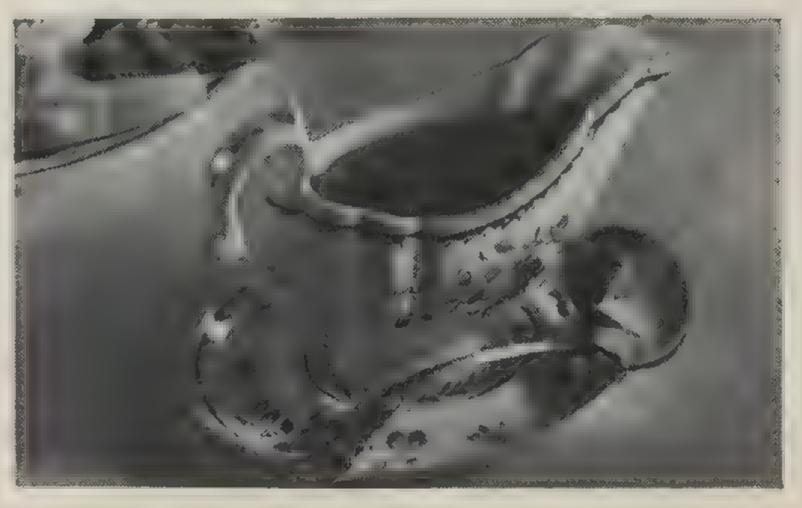
• COLD MEAT FORK, a beautiful and very practical piece.



• JELLY SERVER, correct too, for Cottage Cheese, etc.



• CAKE SERVER, an indispensable item with every hostess.



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MORE GOOD FOOD

(Continued from page 236)

is chilled strawberries Graham, the berries mixed with cream cheese and sugar according to a recipe handed down in her family. Mrs. Andrew B. Talbot's Swiss strawberry toast is flavoured with a whole bottle of Burgundy. Strawberries Harvey—chilled strawberries with a sweet glistening strawberry sauce—are a favourite dessert at Mr. J. Downey Harvey's.

At the famous small dinners which she gives in San Mateo, Mrs. Otto Teller serves fried prawns dipped in soya sauce with cocktails.

At their sea-cliff house in Bolinas, Mr. and Mrs. Frederick Van Sicklen specialize in dishes from a family recipe file...for instance, onion-flavoured Spanish beans served with corn meal soufflé.

When unexpected guests turn up for Saturday and Sunday lunches at Mr. and Mrs. Paige Monteagle's house in Bolinas, they serve dry curry Monteagle, made of ingredients which can be kept on hand...rice, tuna-fish, onions, raisins, blanched almonds.

At her week-end house, Mrs. George Washington Baker, the former Carmen Ghirardelli, makes a specialty of Italian recipes of her family. Sometimes she builds a lunch around Minestrone Genovese, made with only vegetables that grow above ground. She serves it with hot French bread brushed with garlic, California red wine, fruit from the Baker orchard. A menu based on one superb dish is a California custom...happy relief from the more conventional five-course stereotypes. San Francisco menus are usually unpretentious, but almost always personal, unusual, and very good.

GOOD FOOD

Recipes for some San Francisco specialties—collected for Vogue by William Veach

ONION CANAPÉS NIXON

Cut small rounds of bread. On each round put a very thin slice of white onion, then add a generous teaspoonful of mayonnaise. Sprinkle them with grated Parmesan cheese, then heat in the oven until the mayonnaise puffs up like a soufflé. Serve very hot.

MINESTRONE BAKER WITH PESTO

Take a firm young cabbage. Remove the stalk and cut the cabbage in quarters. Put these into two quarts of boiling, slightly salted water, and cook gently for four hours. By that time the cabbage should be cooked away.

Meanwhile, prepare about a pound each of several of the following vegetables: green peas, corn cut from the cob, asparagus tips cut in small pieces, diced string beans, summer squash, and zucchini. Put the vegetables into the cabbage water, cook for ten minutes, then add a handful of spaghetti for each person, breaking the pieces in two. Cook the soup for ten minutes more, then add a handful of Pesto and serve.

To make the Pesto, put in a bowl a handful of fresh parsley, a handful of fresh basil, and—very important—a large clove garlic. Chop fine. Then mix in two cupfuls of grated Parmesan cheese. Next, stir in enough olive oil to make the mixture into a runny sauce. Season with salt and pepper. Pesto tastes better if it is made a day beforehand and kept overnight in the refrigerator.

Serve additional grated Parmesan cheese with this minestrone.

CRAB VEACH

Put a crab with some small eastern oysters into a white sauce containing a generous amount of grated Parmesan cheese. Pour this mixture into a croustade made by cutting out the centre of a loaf of bread and frying the crust in olive oil.

SALMON VEACH

Cover a not too large salmon with cold water, a bottle of white wine, and a bouquet garni. Cook the salmon gently, then skin, drain, and chill it. Serve it covered with sauce verte.

ABALONE STEAK VEACH

(The abalone is a shellfish pried off the rocks at low tide. Its meat is then removed from the shell and pounded with a mallet until tender. In flavour the abalone is somewhat like the eastern scallop.)

Cut the abalone "steak" in strips, soak them for an hour or two in milk, then dredge them in flour, salt, and pepper, and fry them in butter. When golden on each side, remove from the frying pan. Pour a little milk in the pan, scrape up any leavings, and pour the resulting sauce over the abalone. Add a few squeezes of lemon juice. Serve with small boiled potatoes sprinkled with chopped parsley.

TURKEY IN CHAMPAGNE VEACH

Bone a turkey, using a very sharp knife. Remove the wings and the skin which are not used in this dish. Cut the meat from the bones and slice it into rather thick fillets. Dredge these fillets lightly in flour, salt, and pepper, then brown them in a skillet in very hot butter.

When they are golden put them in a baking dish and cover them with half a bottle of champagne (which need not be of the best vintage).

Swizzle the skillet with a little champagne, to pick up any leavings, then pour it into the baking dish. Bake in a moderate oven for about three-quarters of an hour, basting frequently. Pour the rest of the bottle of champagne over the turkey fillets about twenty minutes before the baking is finished; this will give the taste of the wine time to soften.

(Continued on page 262)

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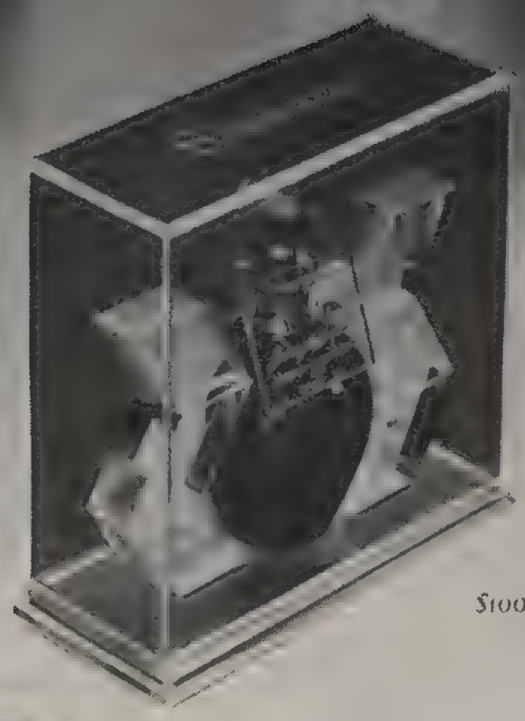

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GOOD FOOD

(Continued from page 258)

ONIONS STUFFED WITH CORN CAMERON

Take as many large onions as there are guests. Boil them until tender, but not falling apart. Drain them. Take the same number of ears of corn. Scrape off the kernels, mix with a little butter, salt, and pepper. Cut the centre out of each onion and stuff the onions with the corn. Put them in a flat pan; then cover them with a cream sauce, sprinkle them with grated Parmesan cheese, and bake them in the oven until they are very hot. Then put cooked sausages around the onions and serve them in the pan in which they have been cooked.

SPANISH BEANS VAN SICKLEN

Take half a cupful of medium-size Mexican beans per person. Pick and put on a slow flame. While cooking add half a cupful of salt pork cut in little strips, a large onion, sliced, and a clove of garlic. Also, season with chili powder, salt, and a cupful of tomato sauce. Cook until the bean coats break when blown on.

CORN MEAL SOUFFLÉ VAN SICKLEN

Cook three cupfuls of corn meal in a double boiler until done, then set aside. Then, separate four eggs; beat the yolks and whites separately. Beat half a cupful of thick cream. Mix the yolks into the corn meal, add the cream, and salt and pepper. Then fold in the stiffly beaten whites of the eggs. Bake in the oven at 350° until the top is brown.

DRY CURRY MONTEAGLE

Cut two onions in thick slices, then fry them in a little fat until crisp. Then drain one or two cans of tuna fish of oil, and add the fish to the onions. Plump a good handful of seedless raisins in boiling water, drain, and add to the fish and onions. Then add a cupful of blanched almonds, cut in half, lengthwise, two tablespoonfuls of curry powder, and a little salt.

Cook about three cupfuls of rice in boiling water; when it is done, dry and keep hot. Just before serving mix the rice with the curried tuna fish. This recipe will serve about twelve people; to increase, allow about one cupful of rice for each four people.

CHILLED STRAWBERRIES GRAHAM

Hull several quarts of strawberries, then put them in the refrigerator. Take half-a-dozen Philadelphia cream cheeses, mash thoroughly, softening them with a little thin cream. Then add a little more cream until the mixture is runny. Add about one cupful of powdered sugar, stirring until the mixture is smooth. About half an hour before serving add the strawberries to this mixture, mix until all the berries are coated, then put back in the refrigerator until time to serve.

SWISS STRAWBERRY TOAST TALBOT

The day before serving this dish, take as many pieces of the preceding day's bread as there are guests, remove the crusts, place the slices on a large platter and pour over them some good ordinary Burgundy or claret. Let the bread soak in the wine, then place the platter in the sun till the bread is partially dry.

The following day, hull as many boxes of strawberries as necessary. Put the strawberries in a saucepan, pour about a cupful of sugar over them and some more wine. Simmer until the berries are cooked through but retain their shape.

Then, fry the wine-soaked bread in butter in a skillet, sprinkling the bread with some cinnamon and a little sugar.

When the toast is fried and crisp, pour the cooked strawberries over it, leaving a little mound of the berries in the middle of each piece. This should be done just before serving, so that the toast will be crisp and not soggy.

STRAWBERRIES HARVEY

Hull as many strawberries as needed, putting the larger and more attractive berries in one bowl, the smaller ones in another bowl. Mash the smaller berries through a sieve, measure the resulting pulp, add an equal amount of sugar, then boil until reduced by one half. Then cool.

Make a mound of the whole strawberries, pour the cooled strawberry sauce over them, chill in the refrigerator, and serve.

Another delicious dessert is made by pouring the strawberry sauce over peeled segments of grapefruit.

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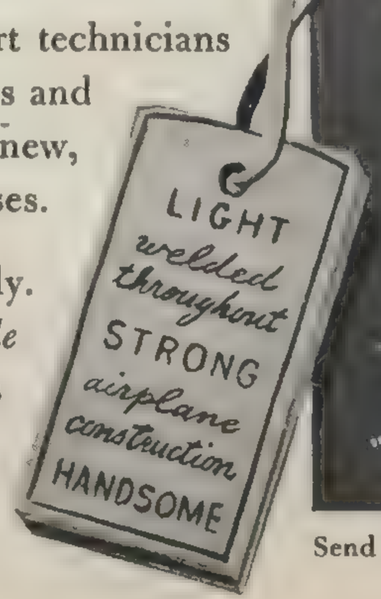

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CHILDREN'S HOUR IN LOS ANGELES

BY ALFRED WALLENSTEIN,

Music Director of the Los Angeles Philharmonic Orchestra

In Los Angeles the Children's Hour occurs not between the dark and the daylight but at 10 a.m. Saturday mornings; and for me it means no pause in the day's occupations, but in many ways it is the most important job of all. For at that hour children from public schools all over Los Angeles have taken their seats in the Philharmonic Auditorium, and I am about to have the privilege of conducting Alice, Allegra, and Edith through the world of music.

As a municipal project, stimulating the interest of children in good music is, I confess, dearer to my heart than the construction of a new speedway, and I am inclined to think that its benefits will last longer. So that when I was first introduced to the young people's concerts here in 1943, it was a pleasure to put baton and brain to work. Most major symphonies, of course, now present young people's concerts, but here in Los Angeles we pride ourselves on successfully organizing a system of "Symphonies for Youth" that has made our concerts an integral part of the education of our children.

We evolved a system of thorough cooperation between the schools of Los Angeles and the Philharmonic Orchestra, in the hope that we could introduce the children to music in a planned and purposeful way. The success of our system leads me to think that perhaps other cities, communities, and individual parents might be interested in having some of the details.

The idea behind all concerts for children is obviously not only to please these youngsters who like music already: it is to fan the spark in other potential little music lovers so that music will be a thing of lasting value to them for all their lives. Giving children a chance to hear good music is the first step in developing their taste for it, but it is not the whole story. Truly effective music education must have sense, continuity, and direction. One concert will not make the average child a devotee. Nor will it do any good to drag an unwilling Boy Scout to symphony hall every week; the excursion must be made at least as attractive as rubbing two sticks of wood together. That is why we have made the concerts an extension of music classes in the schools and why we coordinate our efforts.

Most of us—including children—*like* best the music we *know* best. So we in Los Angeles decided to capitalize on this human tendency. We felt that young people would enjoy the concerts more, and understand them better, if they heard compositions not for the first or second time, but compositions with which they were already familiar. Accordingly, I plan the concert programs with William Hartshorn, Superintendent of Music of the Los Angeles public schools, with the phonograph record resources of the school libraries in mind, and a list of selections to be performed by the Orchestra is sent to each school at the beginning of the series. The music teachers use this list as part of their regular class work, playing records of the selections for their students. In addition to this, a weekly broadcast to all the schools is presented over a local station to prepare the children for the program of each forthcoming Saturday concert.

In this way, the children can come to the concerts with some knowledge of compositions studied through phonograph records. And, of course, hearing the beauty of orchestral tone in a live performance in the concert hall is an added advantage to every child. Because it is easy and enjoyable for them to listen to this familiar music, they are also ready and eager to hear a certain amount of new music as well. It means a continuity in their music education, sadly lacking where school, home, and symphony orchestra are all hitting out in different directions.

For several years we extended this program on a national scale through coast to coast radio networks, who arranged for the preparation of study guides, describing themes and giving facts about each composition, and sent them to hundreds of school districts all over the United States in advance of the broadcasts. The stacks of letters we received from children, parents, and teachers corroborated our feeling that we were on the right track. We felt sure that the children under this plan were understanding the music better, and—most important of all—enjoying it more.

It seems to me that parents can adapt this idea very easily for their own uses. In communities where there is no organized cooperation between music in the schools and in the concert hall, parents themselves can utilize the phonograph to prepare their children for concerts. All that is necessary is an advance program and a few records. Explanation and guidance by the parents is valuable, but I think not essential.

One of the best features in the cooperation between school and symphony is that it makes education a part of life. School is much more interesting when it seems to be part of the big, grown-up world. Lessons are much easier to learn when they are illustrated by what we see and hear. The children anticipate going to the concerts; they know that, like the movies, concerts are part of the real world; they have often seen their parents go to "the Philharmonic." Because they connect music classes with attending the concerts, music classes become a special adventure. The more interplay we can get between learning and living, the better.

Our "Symphonies for Youth" are organized for the average child. We have, however, carried the close relation between the symphony orchestra and education a step further in a special direction. We have arranged backstage views for particularly interested

(Continued on page 274)

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YUCATÁN

AND THE LOST MAYAN RACE

BY FREDERICK ROSEN

In Yucatán, a thousand years ago, lived a mysterious people who built skyscraper cities, filled their dental cavities with jade, and invented mass production. Sometime during the fifteenth century every man, woman, and child of an estimated ten million presumably disappeared forever, although traces of their facial characteristics are seen today, in Indians of Yucatán.

These were the Ancient Mayans —whose white ghost cities in the jungle still dominate a fascinating land. Today, the Yucatán peninsula sticks up into the Gulf of Mexico like an upright thumb, across the air road to Central and South America. It is still a "lost world," sealed off from the mainland by unbroken jungle and swamp. It has "kissing bugs" that flit only about your face, jaguars that cry in the night like fretful children, and snakes that actually whistle like birds. Its blue-black rivers surge through underground tunnels and never rise to the surface.

We stayed at the *Casa Camara*, in Mérida, the capital...an elegant Versailles mansion, now a *pension*. The house, the fountains and gardens were designed in France fifty years ago. The rooms have gilt ceilings, marble floors, period furniture; there are French balconies. Our hosts were the courtly Camaras, once plantation-owners. The first night, while we sipped after-dinner cups of Yucatán chocolate in the chandeliered drawing room, Señorita Camara spoke of the clues that lead to the lost world of the Mayans. There are curious mounds, and the frameworks of cities deep in the jungle; another clue is in the faces of the Indians of backwoods villages.

We rode to the market place the next morning in a horse-drawn "*coche*" whose driver, in frock coat and straw sombrero, slept every step. Mérida is charming, sun-baked, Spanish-colonial. Every house on the sleepy streets is a perfect cube of pink or blue with cool inner patios. In the crowded, brilliant market we examined tropical fruit, which looks and sounds like globules of vivid pigments—*caimito, ciruela*... Suddenly we became aware of the face we had been told to look for.

MODERN PRIMITIVES

There was a woman, barefoot and squat, wearing a sack-like white dress with embroidery at throat and hem. Her eyes were almond-shaped, cheek bones high, nose aquiline. Under black hair her skin was startlingly gold with highlights of pure copper. If she had been standing next to an Ancient Mayan figure-carving in the jungle, her hawk face would have been exactly the dead, lost face on the wall.

She was a modern Mayan, probably a descendant of the ancients who had built the great cities. Yet to her, their culture and civilization is as foreign as it is to us. Her few, primitive people have completely forgotten the civilization of their ancestors, though the past whispers its stone-frozen secrets all around their rude back-country huts. Only eighty miles from Mérida are the ruins of the holiest city of Ancient Mayaland—fabulous Chichen-Itzá. We set out for Chichen-Itzá that afternoon.

Our guide was Tony—hero of innumerable adventures with American school teachers on tour. Once he was taken to New York and put up at the Algonquin hotel by four teachers. After New York he settled down in Yucatán and married a Yucatán girl. "When I come home at night and stretch out in my hammock she washes my feet. Will an American girl do that?"

Driving along the modern highway we passed fields of henequen: row on endless row, on both sides of the road. A big spiky growth like our century plant, henequen is the economic life-blood of modern Yucatán; from it comes most of the world's binder twine.

Gradually the henequen fields become scattered and the forest thicker. We rolled through an Indian village of palm-thatched huts, absurdly tiny in proportion to the sprawling central plaza, where there were no people but plenty of goats, donkeys, turkeys, and pigs. A vast old church towers steadfastly over all, though the relentless jungle has already achieved outposts on its roof in the form of bushes, creepers, and two tall trees somehow squeezing sustenance out of the grey stone.

As we came round a bend at twilight, an enormous pyramid suddenly reared up from the jungle. It stood on an open plain amid other shadowy structures: great walls, tilted columns, a raised rectangular building like an Acropolis. There were ruined pyramids, palaces, bathhouses, monasteries, temples—the Temple of Phallic Worship, the Temple of the Red Tiger. The ball court had better acoustics than Madison Square Garden—a single clap of your hands will echo twelve times.

We stayed in modern luxury in a lodge at the edge of the ruins...in our own palm-thatched bungalow with hand-carved beds, perfect plumbing, Indian servants, a garden with orchids; marvelous food—venison, turkey, papaya.

Walking among the ruins, we talked with other visitors; began to compile our own almanac of stray traveller's facts about these lost people.

ANCIENT SOPHISTICATES

The Ancient Mayans thought only cross-eyed people were beautiful. Mothers stuck wax between babies' eyes to cross them permanently. They made scientific inlays and false teeth of jade. If an ancient Mayan wanted to divorce his wife within a year of marriage he just walked out. But if it was a day past a year he had to stick it out forever. Women wore dresses of woven feathers; used every kind of makeup; had elaborate hair.

(Continued on page 274)

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This advertisement is based on the actual embarrassing episode of Miss Joanne Haines, Melbourne, Florida, to whom we have sent a check for $50.

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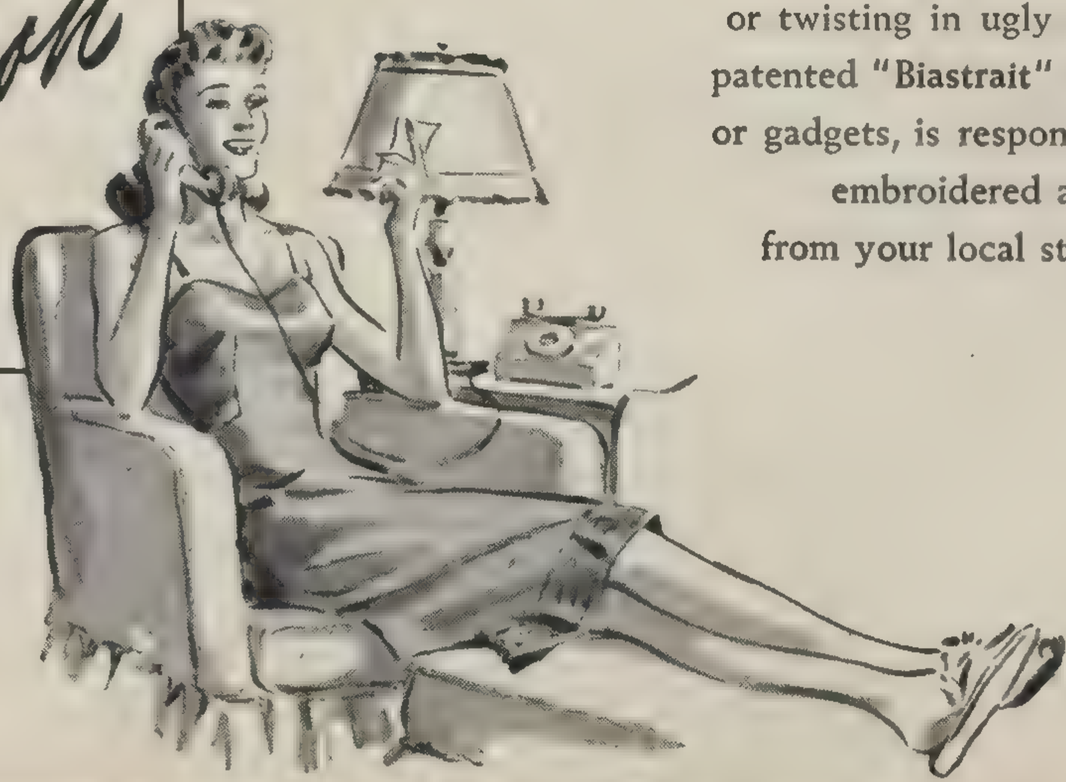

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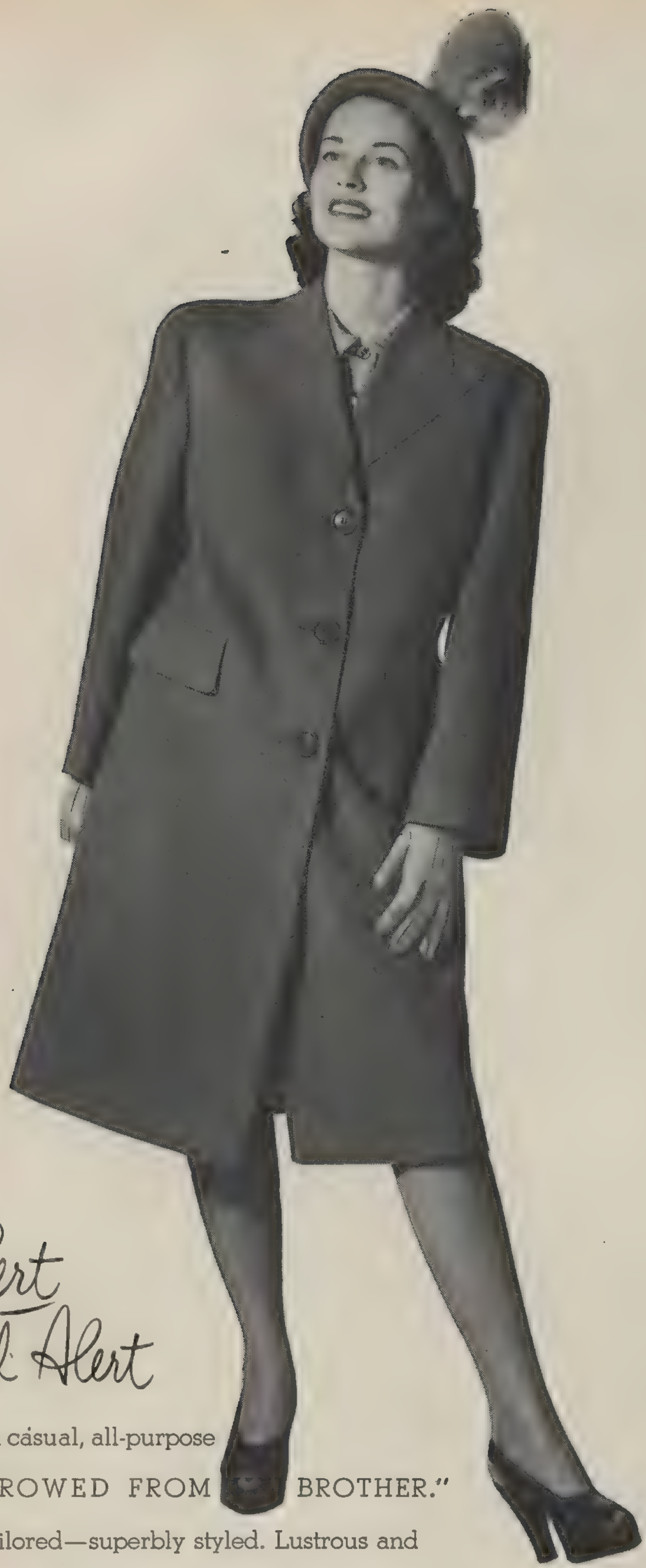

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CHILDREN'S HOUR IN LOS ANGELES

(Continued from page 266)

young people, views that will permit them to see music in the making.

Every week selected music students are permitted to attend the rehearsals for the regular adult concerts. Watching rehearsals helps them acquire the professional feel, gives them an insight into the technical matters of music, and familiarizes them with aspects of composition and interpretation. We are extending this "workshop" with a training orchestra, which will provide a reservoir of trained musicians in the West, and an outlet for talented young people with aspirations for professional careers.

Our "Symphonies for Youth" are divided into two parts: six for children of elementary school age and seven for those of high school age. Programs last exactly an hour, with a brief intermission, filled in the past by a musical quiz program. Before each selection, I try to underscore what the schools have already done by making a few brief introductory comments, demonstrating on instruments the main themes.

Before the season begins, bulletins are sent to elementary, junior, and senior high school principals in the Los Angeles City School District, outlining the programs and enclosing application blanks for tickets. The response has been so large that we are forced to limit the number of tickets available to each school in order to provide fair distribution. Tickets are priced at ten, twenty, and thirty cents, and their distribution is controlled by a committee that includes representatives of the Philharmonic management, of the elementary Principals' Club and of superintendents and supervisors.

The total enrollment in the Los Angeles public schools is 313,421. Since the Philharmonic auditorium holds 2,600 and is jam-packed for every concert, we feel that we are reaching a sizable percentage of our young people. When I see them arriving, shepherded by their teachers, and looking as eager as if they were at the circus, I have renewed faith in the power of great music to reach everybody of all ages.

I remarked at the beginning of this story that the "Symphonies for Youth" are to my mind one of my most important jobs. It is a job, as well, of tremendous satisfaction, because it gives me the chance to contribute something toward the building of a music-loving generation. These children are the audiences of the future; once they have acquired the taste and the appreciation for music, they will never lose it. It will enrich their lives, open new fields of enjoyment. They, in turn, are the insurance that Los Angeles will have a large and stimulating public for its music in the years to come.

No one, of course, can make any definite prediction; but it is an axiom that where there is an informed and enthusiastic public for any art, artists will arise to meet the demand. Perhaps we will discover hidden treasure by the magic Sesame of these concerts.

YUCATÁN

(Continued from page 270)

do's set off by carved obsidian combs.

The men played a game something like basketball, with an interesting difference. Players on the seven-man teams hit the ball mostly with their buttocks; they were not allowed to use hands or feet. The hoops were massive stone rings about four feet across, intricately carved with coiled serpents and set into a stone wall thirty feet off the ground. The ball was crude rubber, dimpled like a golf ball. As soon as a man smacked the ball through the hoop—sometimes after days of playing—the crowd ran for the exits, since that man had the right to all their cloaks and jewels. The captain of the losing team was beheaded.

During droughts, the ancient Mayans threw their most beautiful virgin into the Sacred Well, to mate with the long-nosed, snaggle-toothed, cross-eyed rain god they believed lived under the water. If she survived one day, they considered that she had satisfied the god, covered her with jewels, and worshipped her for the rest of her life.

The Year of the Rabbit Number Three is a typical name in the Mayan calendar...as good a way of reckoning as the one we use today. They were expert astronomers; invented the idea of the mathematical zero; used a modern musical scale.

According to anthropologists, the Mayans probably came from Asia via Bering Strait. One of the world's great mysteries is what happened to them. When the Spaniards came, thousands of great cities were already ruins covered with jungle. Plagues? Wars? Floods? Religious mass suicide?

Time has blocked the way to deciphering the secret. All that is left are the jungle Acropoli, the traces of slant-set eyes, and copper-gold skin.

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FOR WINTER SUN—

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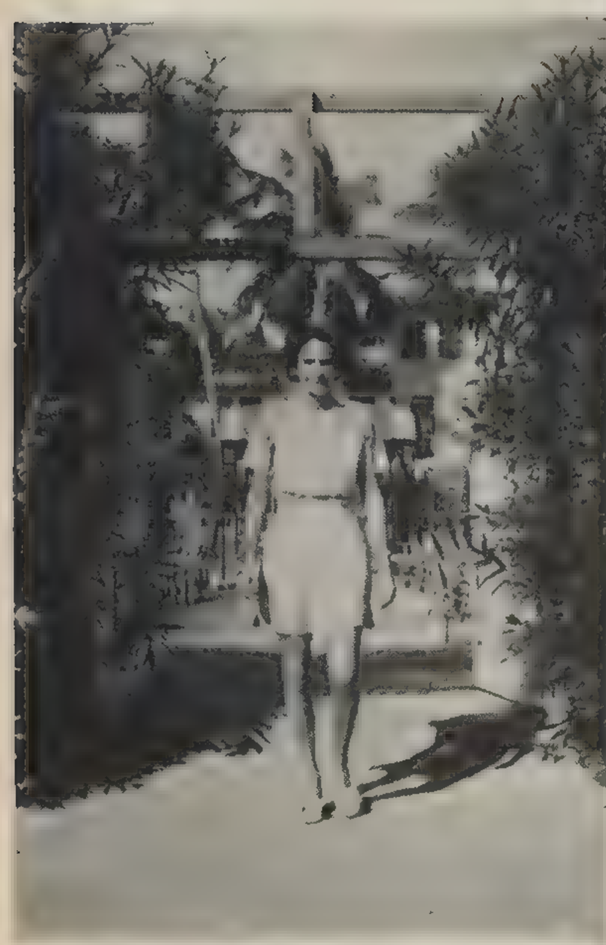
As with the groundhog and the weather, Palm Beach winter fashions are dependable prophets of things to come in summer resorts all across the country. The fresh look of cotton dresses, tailored nicely as a suit; the emphasis on white; the not-too-short shorts worn, very often, with a bright plaid shirt; the revival of the tennis dress—all these clear and unequivocal summer fashions are here to stay. The unfussed look; the attention, meticulous attention, to fit; the absence of gipsy airs will give a calmer, prettier look to next summer's scene. Witness these photographs from Palm Beach (Dée Bredin).

MRS. MARSHALL HEMINWAY

MRS. CHARLES WRIGHTSMAN WITH MRS. CHARLES AMORY—COTTON-CLAD FOR GOLF

SUMMER SUN

WHITE BLOUSE, BLACK SLACKS...
MRS. JACK CHRYSLER AND DAUGHTER



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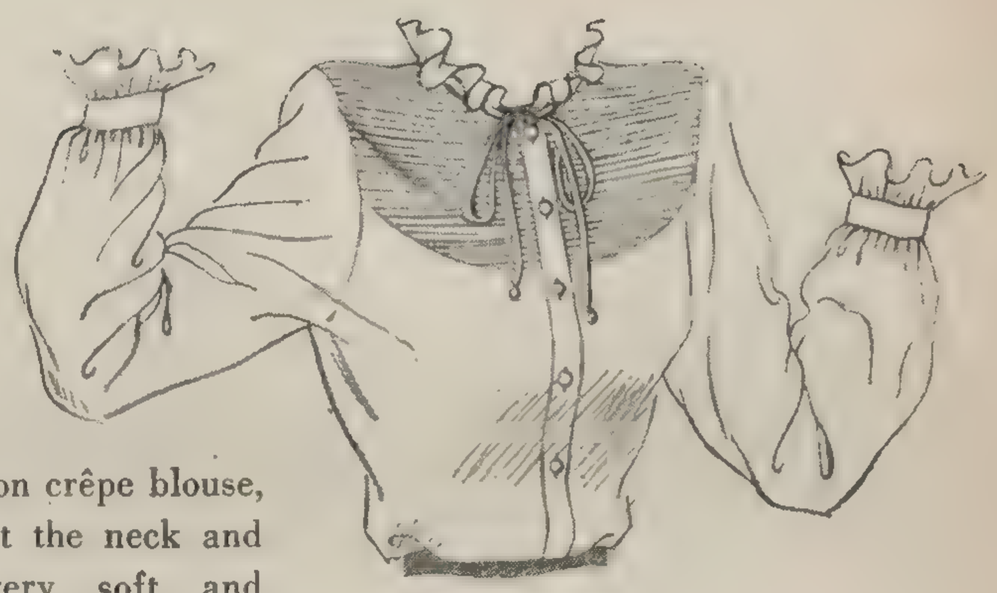
FOR SUITS, FOR THEMSELVES



A rayon crêpe blouse, frilled at the neck and cuffs, very soft and pretty, a thin tie at the neck. A Malbe design, $8 at Bloomingdale's.

A classic, perfectly simple shirtwaist, of white pure silk broadcloth, a good thing for tailored suits. $33. Macy.

A short-sleeved shirt of chambray, with a tucked bosom. At the neck, a black tie, like a schoolgirl's. A Debcraft design, $5 from Altman.

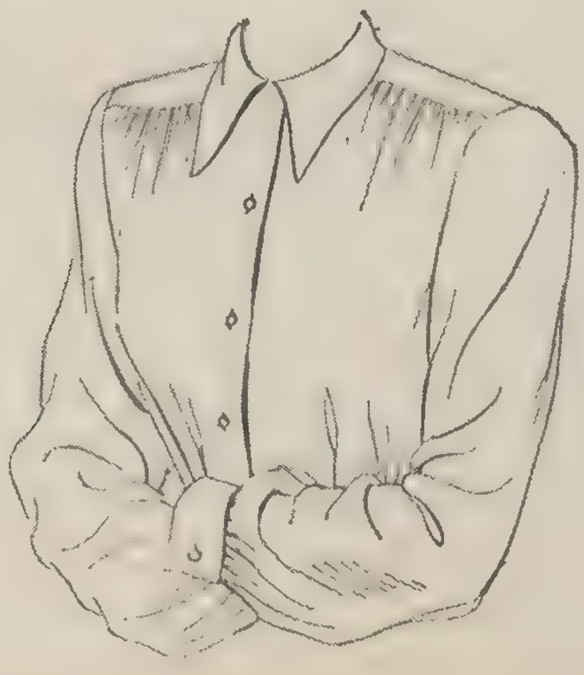
A silk broadcloth shirt, many-striped. The stand-up collar is continued, makes a tie at the neck. By Lucienne Harang, $45 from Henri Bendel.

FOR SUITS, FOR THEMSELVES

One of the prettiest, simplest blouses, of white rayon crêpe. The cuffs and round little collar are quilted. By Adelaar. $7; at Lord & Taylor.

Shirt of cotton balloon cloth, tucked in the front. The collar is small, stand-up, there are little turned-back cuffs. Helitzer design, $9. Altman.

Very thin stripes, in colours, with white, for a shirt of rayon crêpe, very young, round-collared. A Vanity design, $7. From Arnold Constable.



A classic rayon crêpe shirtwaist, fastened like a man's, with studs and links. B. H. Wragge design, $13. Bonwit Teller.

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MY FATHER AND EINSTEIN

BY M. M. MUSSELMAN

MOTHER claims that every time she gets on a train with Father she knows he's going to embarrass her by having a loud argument with the conductor.

It all started in the summer of 1899, back in Wichita, Kansas, while I was still an infant in arms. Every Sunday afternoon Mother used to take me for a street-car ride on the open trolley out to the golf club, where Father spent *most* of the day. When he had finished his game and was ready to go, Mother would once more board the trolley for home, while Father would climb on his bike, overtake the car and hitch a ride by grasping the hand rail next to the seat where Mother was sitting. This became routine procedure for Father, and he soon assumed a proprietary right to hitch-ride on the street car, by reason of the fact that Mother had paid her nickel—going and coming—which everybody in Wichita agreed was an outrageous price for a street-car ride. Herman, the regular conductor, thought so, too, and saw no reason why a husband should not hitch a ride on the same street car his wife occupied, even though hitching was against the company rules.

But one Sunday, Herman was sick and a new conductor took his place. Father was unaware of this. He caught the car a half mile or so from the golf club, located Mother on the right side near the front, where she always rode, grabbed the hand rail and settled back for a free hitch to town.

A moment later, the new conductor came swinging along the running board of the street car, spotted the forbidden hitch-rider, and, with a grim gleam in his eye, moved forward to do his duty. Suddenly Father was accosted from behind:

"Hey, boy! Turn loose from this car!"

Father craned his neck and looked over his shoulder. He surveyed the strange custodian of the trolley with a look full of malice and challenge. If the new conductor had called him a scoundrel and a cheat Father could not have been more insulted. Everyone knew he was one of the town's leading merchants, with a thriving bicycle shop and a bank account; he was married to the prettiest girl in Wichita and already had a son. There they sat, obviously his own, and this half-wit, this *substitute* conductor, who probably had trouble making change for a quarter, had called him a "boy!"

Father's answer was short and to the point. "Go chase yourself, you nickel-snatcher!" he replied, belligerently, then winked at Mother and turned his back on the conductor.

The latter turned red in the face, for he knew the rules of his vehicle and nobody was going to break them while he was in command. He advanced another step and knocked Father's hand from the rail.

As the trolley rumbled on its way, Mother smothered a little cry of protest and waited apprehensively for the inevitable. Meanwhile, Father, on his bike, veered toward the ditch and nearly lost his balance, but he managed finally, by a series of wild swerves, to right himself. Then he started in pursuit of the car.

In a block or two Father overtook his quarry. Mother watched in helpless silence as he passed the seat where she sat with me in her arms; she watched as he pedalled silently up behind the conductor who had moved on down the running board. Then to her horror, she saw Father turn loose the handlebars of his bicycle and throw both arms around his enemy's neck. The startled conductor was dragged from the running board and they both landed in the dirt.

Mother's screams finally stopped the trolley, but in the meantime Father and the conductor were staging one of the best fights ever seen in Wichita. Mother was in hysterics by the time a cop stopped the battle. When the John Law learned that Father had his wife and child on the street car and that they had paid their nickel, he agreed with all the passengers and by-standers that Father had a perfect right to hitch a ride and that the conductor deserved a thrashing. But Father was never entirely appeased by this decision.

His next serious argument with a conductor occurred about 1908. He and Mother were riding the S.P. from Portland to San Francisco. The conductor came along, collecting tickets, glanced at Father's pair, and questioned their validity.

"There's something funny about these tickets," remarked the conductor, casually. "Where did you get them?"

Father bridled at the insult; Mother's face turned crimson. For the conductor was plainly implying that their tickets were bootleg ducats, which at that time were being peddled by cut-rate brokers on the Pacific Coast.

"I paid for the tickets," Father replied, grimly. "If they're no good I demand some others."

Everyone was staring, so Mother decided to clarify matters.

"We bought them at the Union Station in Chicago," she said.

"It's none of his business where I bought them," Father interrupted. "He seems to think they're no good. All right, let him prove it."

A chuckle swept through the car and Mother wished she had never come on an excursion trip with Father. The conductor, confronted by such brazen assurance, decided they were all right and started to return them. But Father refused to accept the disputed tickets.

"You said there's something funny about them," he stated. "If that's the case I don't want them."

The conductor tried thrice, during the next hundred miles, to return the tickets. But Father was adamant. He didn't want those tickets; he wanted a brand new pair of tickets.

Finally, the conductor wired ahead for instructions and soon a special agent, commissioned to handle the affair, boarded the train; for by this time the S.P. suspected that some clever sharper had cooked up a scheme to sue them and collect damages.

The special agent pleaded; he treated Mother and Father to dinner but Father declined to take back the tickets, though Mother pleaded too

(Continued on page 281)

MY FATHER AND EINSTEIN

(Continued from page 280)

When they finally reached San Francisco, he declared that only if the highest official of the railroad would guarantee that his tickets were valid would he take them back. Mother refused to go, but Father was finally ushered into the office of the president, who assured him his tickets were good.

Father had known that all along. All he had wanted was a chance to tell the head man what was wrong with his railroad and for ten minutes he told him. After that he had no more trouble with the S.P. but he had lots of trouble with other railroads.

The next time Father, driving a Model T coupe, tried to beat a train to the Northwestern Railroad's crossing at Oak Park Avenue, and the gateman closed the gates on him. There he was, penned on the tracks, the train bearing down on him and Mother. She screamed and Father roared at the gateman, put the car into low gear, charged the wooden gate, and smashed it to kindling.

A few days later, the Northwestern sent him a bill for a new gate. He countered by having Charley Wells, his lawyer, bring a damage suit for the mental shock he and Mother had suffered. After that Father had no more trouble with the Northwestern.

But it wasn't long till he had trouble with the Rock Island. This happened just about the time Einstein published his Theory of Relativity, which was an important factor in the Rock Island ruckus.

Father and Mother had been invited to spend the week end with friends in Peoria. As they prepared to leave Chicago for the trip to Peoria, Father stopped at the newsstand in the depot to purchase the Ladies' Home Journal for Mother and Popular Mechanics for himself. But he also spied, in the book rack, a volume entitled "Einstein's Theory of Relativity and What It Means to You." Father decided to learn just what relativity was and if it *did* mean anything to him.

When the train pulled out he left Mother engrossed in her magazine and went to the smoking car to study up on Einstein. As he delved into the mysteries of relativity he was transported to one of Einstein's reference points, and failed to return for a couple of hours. Not until a conductor tapped him on the shoulder did he come zooming back to earth.

"Your ticket, please," requested the conductor.

Father looked up in annoyance. "You collected my ticket just after we left Chicago."

"Where you going?"

"Peoria."

"Peoria! You're on the train for Kansas City. We just unhooked the Peoria section about two miles back."

(Continued on page 282)

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MY FATHER AND EINSTEIN

(Continued from page 281)

"Stop the train!" shouted Father.

The conductor shook his head. "Can't stop this train: it's a limited. Next stop is Rock Island."

"Then I'll stop it!" shouted Father, as he jumped on the seat and pulled the emergency cord.

"That's against the company rules," roared the conductor.

"I don't recognize railroad rules," retorted Father, as the train jerked to a stop.

He walked the ties back to the junction point at Bureau, Illinois, but the Peoria section had already departed. Undismayed he sent a telegram to Mother, to be delivered on the train.

STOPPED TO STUDY THE CITY OF BUREAU LOVELY SPOT FOR SEWAGE DISPOSAL PLANT WILL ARRIVE PEORIA IN TIME FOR COCKTAILS LOVE. ALVIN

Then he got to work on the station agent.

"You've got to get me to Peoria."

"Can't. No more trains today."

"Then get me a taxicab."

"No taxicabs in Bureau, and anyway I'm not authorized to hire taxicabs to take people to Peoria."

"Get me an automobile," commanded Father. "I'll take care of the financial arrangements."

The agent called a friend who showed up in a battered automobile. He allowed that he'd have to charge fifty dollars for the trip.

"Fifty dollars is all right with me," Father assured him, "because I'll make the railroad reimburse me."

"They'll never pay it!" declared the station agent.

"They'll pay it," said Father.

The following Monday, back in Chicago, he sent the Rock Island a bill for $51.52. The extra $1.52 was for his unused ticket from Bureau to Peoria.

The Rock Island remitted $1.52 at once, but regretted that they could not reimburse Father for the fifty-dollar taxi ride. Father replied with a sizzling letter informing the railroad that he was instructing his attorney to bring suit. How was he supposed to know that their broken-down, motheaten train divided in two on the way to Peoria?

The Rock Island must have decided that Father was going to be very difficult because they sent him the fifty dollars without further quibbling.

The only one who quibbled was Mother. "I don't see how you got so interested in that book," she said. "I thought it was terribly dull."

"Dull!" exclaimed Father. "It's one of the most interesting books I ever read."

"But do you understand relativity?" Mother persisted.

"Well, I do and I don't," he told her. "What I don't understand is how Einstein ever expects to make any money out of it!"

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MOTHER WAS A HORRIBLE COOK

BY L. D. WING

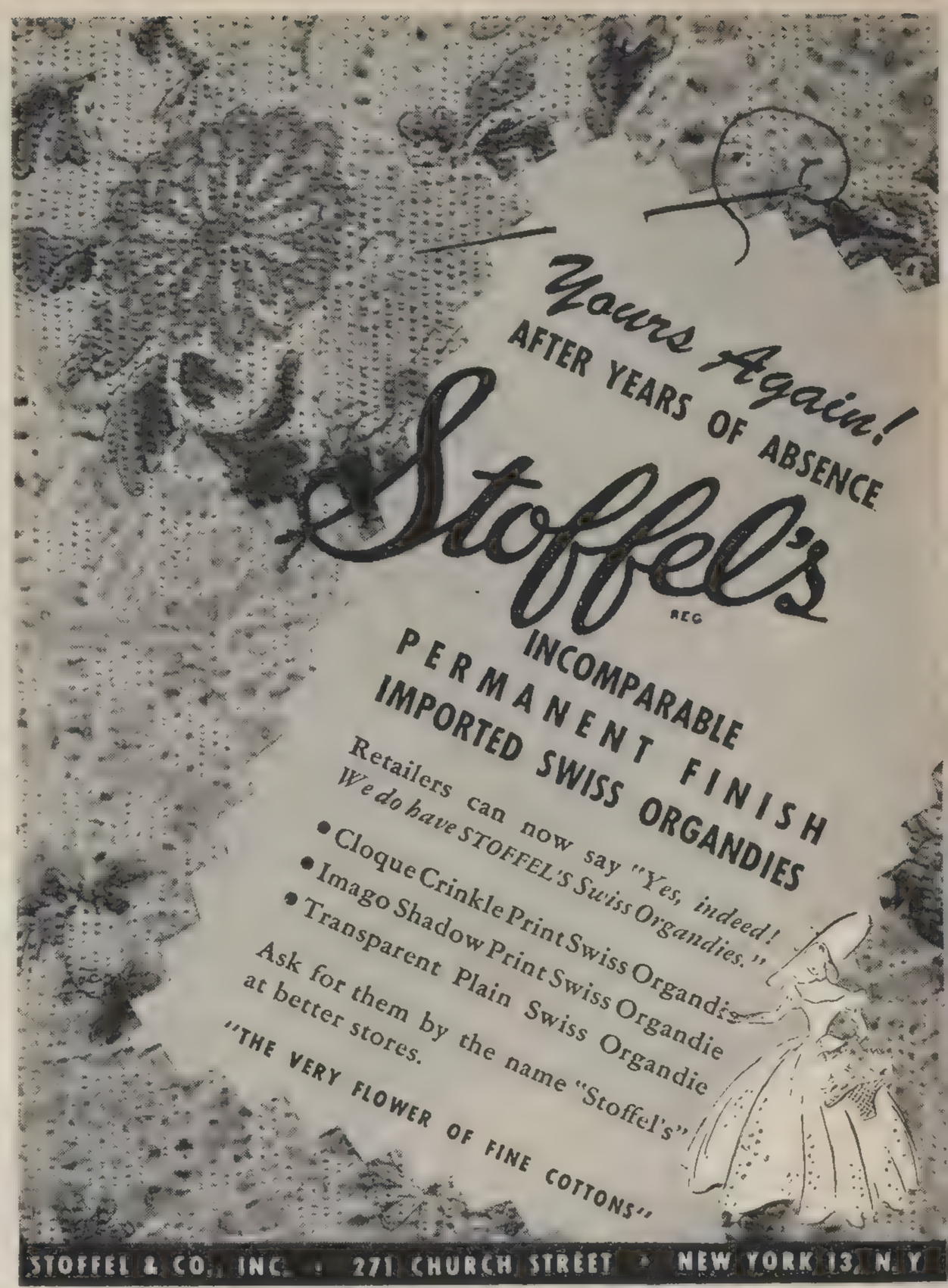
My mother was a wonderful woman. She was kind and gentle, and few people who met her failed to respond to her patient understanding and her generous unselfishness; but she didn't know a baked potato from a fried oyster. As a housekeeper she was clean, neat, and even meticulous, but she avoided the kitchen as though it were a contamination ward. Admittedly, she loathed cooking. Naturally, with this attitude, she was able to attain a perfection of blundering failure. She proved conclusively that water cannot be burned for, if it were possible, her endless research would have found out how to do it.

I think her mastery of the horrendous in culinary matters was achieved by her rare combination of hatred of the kitchen coupled with morbid curiosity and alchemical experimentation. Her primary objective was to push vitamins into the innocent mouths of her brood, and this she did with relentless persistency.

Her standard of measurements was utterly unique. With detached disdain for the Troy, avoirdupois, and metric systems, she instituted a philosophically lenient series of approximations such as a "pinch" (small, medium, and large), a "cup" (which meant any china receptacle from a demi-tasse to a beer mug), and a "dash" (which might be anything from one drop to half a bottle, depending upon how much she favored the ingredient).

Like any true artist, Mother achieved results which varied according to mood. Some dishes were tasteless (we learned to look forward to these); some were insidiously vile; others were nothing short of diabolical. One of her most notorious efforts was a dessert which arrived on the table without comment. It had a gelatinous consistency and a dirty green-black colour. As she dished out the generous portions, Mother was doubtless dreaming of some kindness which she was going to do for a needy friend, for her face was angelically benign. With the caution acquired from sad experience I took a tiny piece of the gummy substance in my spoon. It tasted like distilled dishwater that had coagulated with mouldy age. My father uttered his favourite expletive. For the benefit of those seeking a divorce or planning a murder, I will note the simple recipe: place the contents of one box of ordinary lemon gelatin in a mixing bowl. Now add two cups of boiling juice pressed from well-cooked spinach. Allow to cool and set in the refrigerator. Serve with the proper antidote on the side.

(Continued on page 284)



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MOTHER WAS A HORRIBLE COOK

(Continued from page 283)

What Mother failed to accomplish by potent admixture, she achieved by monotonous repetition. I have sat down before the charred remains of meat balls seven times in a single week. Mother's *pièce de résistance* was meat, and the proof of the resistance was in the eating. Painfully aware of the dangers of undercooked meat, she never baked, broiled, or fried: she cremated. One night we were served petrified meat balls into which had been mixed cod liver oil (three tablespoons to the pound). I am sure that it was Mother's belief that the more ghastly a thing tasted, the better it was for us. We earned our health the hard way. Anyone cocking an ear in our dining room (which my brother and I fondly referred to as the "lab") when we were having sausage for dinner would think we were gnawing baked hardtack.

During my early youth some thoughtless group of doctors and dietitians publicly emphasized the need of iron and other health-giving ingredients found profusely in lettuce and raw vegetables. As a result my mother virtually supported the lettuce industry of America. One of her favourite salads consisted of cut (not torn) lettuce with French dressing made of one part vinegar to three parts mineral oil. It tasted like sour transmission compound on green grass.

The food on which Mother spent the bulk of her abbreviated time and effort was dessert. Once or twice I even saw her refer casually to a cook book to see how much sugar and flavouring could be included. Whatever it said, she would double it. One night she served a whipped egg-white custard (a dish which normally enjoyed the unique distinction of being rather good). I should have been warned by the saccharine emanation. She had saturated it with imitation rose flavouring which tasted like my idea of five-and-ten-cent-store perfume. Oddly enough, no matter how terrible her concoctions tasted she usually consumed them with apparent relish. I never knew her to be actively sick, though I have seen her eat two pounds of mixed chocolates in one sitting.

I have never decided whether my father was a master of kindly hypocrisy or was just completely devoid of a sense of taste. He almost never (except in the case of the spinach gelatin) criticised or complained. Frequently he would preclude any comments on my part by direct compliments which were totally without justification. In the end, I found he was right. Criticism was

(Continued on page 285)

MOTHER WAS A HORRIBLE COOK

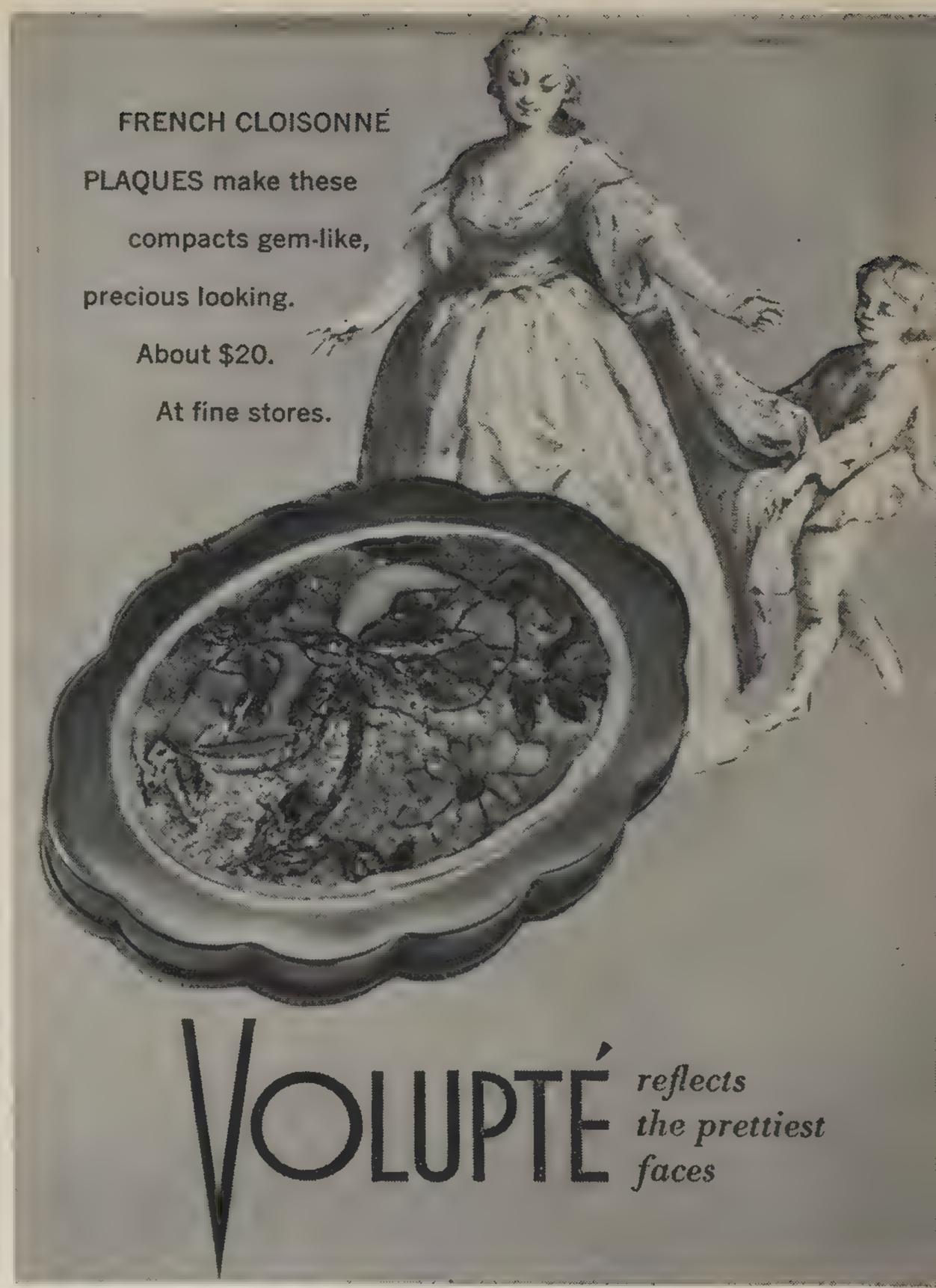
(Continued from page 284)

merely mean and without any effect.

If Mother's hatred of cooking had stopped there it would have been bad enough, but it didn't. She had sneaky resentments for anything and everything which was remotely connected with food or the preparation of a meal. If it were possible, she would phone in an order to a grocery store and have it delivered. Where no delivery service existed she would postpone the dreaded shopping tour until a matter of minutes before closing time, waiting either for someone to shove the burden onto or an invitation out to dinner. Even when she did shop herself, I don't ever remember seeing her select a piece of meat. She would just ask the butcher what was good. All he had to do was smile and lie (in equal proportions) and he found an outlet for all of his stock that should have gone into soap-making or shoe manufacture.

No sooner was I old enough to understand Darwin's "survival of the fittest" theory than I commenced to learn to cook. By the time I had finished high school, I had learned enough to argue with anyone that butter pie crust was better than any "other shortening" recipe, even though it was harder to make. I studied meat-cut charts and rules for consumer selection. Moreover, I was quite capable of attending to my own gastronomic needs and desires. I had long since qualified for the rating of dishwasher first class. My mother may certainly be said to be the cause of my education though she was not the means of it.

I married a girl who was pretty and who had had relatively little training in home economics subjects. This, tradition insisted, was a great mistake. I was confident that my wife's mother had had far more experience when she was married than my wife had. That is where the average man makes his mistake. My wife, like so many other modern women, had an infinitely greater and broader background, so that once faced with problems of homemaking, she easily conquered them. Today she is a hundred times the cook Mother ever dreamed of being. Every time I sit down to a meal I thank God that she is quite incapable of duplicating the marvels of Mother's special brand of homecooking.



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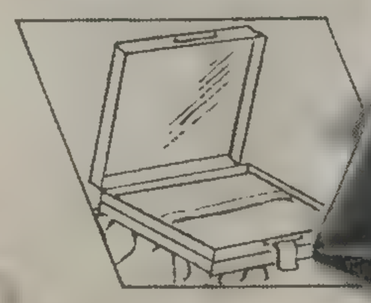

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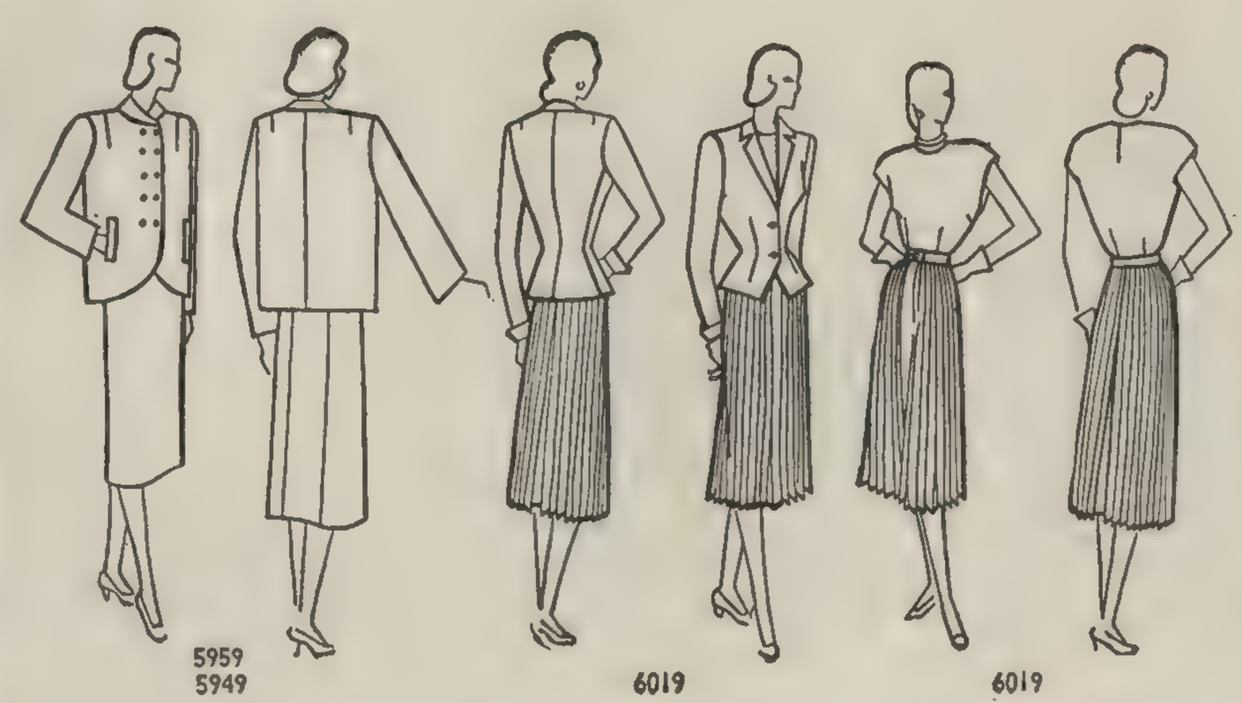


Another look at the Vogue Designs for Dressmaking seen on pages 232-233. No. 5949: slim skirt, right under a box jacket, has this point to note—the back is made in three pieces to allay sitting-out. In sizes 24 to 32, "Easy-to-Make." No. 5959: box jacket with two welt pockets, a small shawl collar; in sizes 12 to 20 (30 to 38). No. 6019, fitted jacket, pleated-skirt dress, in sizes 12 to 20 (30 to 38).

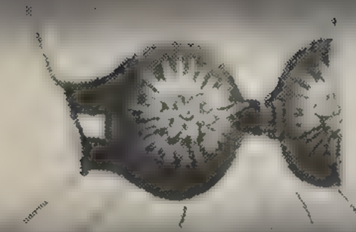
VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 288.

YOUR CENTER OF ATTRACTION

Debutante Belts

. . . exposing a spicy interest at your waist in these slick new cowhide belts by Debutante!

Naughty Nubian — a slim cowhide beauty with oriental flavor. About $7.



Sunburst Duet — a sophisticate in cowhide with double appeal. About $9.

At fine stores everywhere, or write

DEBUTANTE BELT CO., INC.
(S & G LEATHER GOODS CORP.)
25 W. 32nd St., New York 1, N. Y.

MOJUD...
hits the mark in Glamour

If your target is glamour legs, score a sure hit with Mojud nylon stockings . . . so sheer, so sleek, so skin-hugging.

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©1947 MOJUD HOSIERY CO., INC., N. Y. C.

Balance is the keynote of your smartness. That's the reason Roth Creations have become famous for their line technique that achieves a Balanced Contour for you.

At leading stores.

ROTH CREATIONS

ROYAL WORCESTER CORSET CO.
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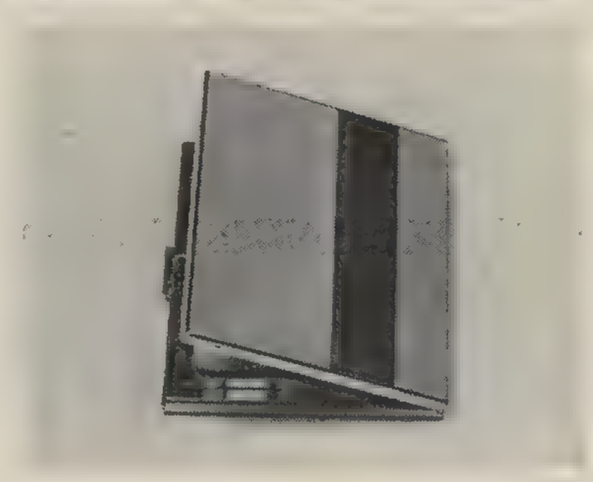
. . . but what a find for the lucky! Well worth hunting for, these prettiest of-hankies! . . . Fashioned in fine but durable Irish linen with lovely floral prints.

"Best Seller"
handkerchiefs by York Street

DISCOVERIES IN BEAUTY

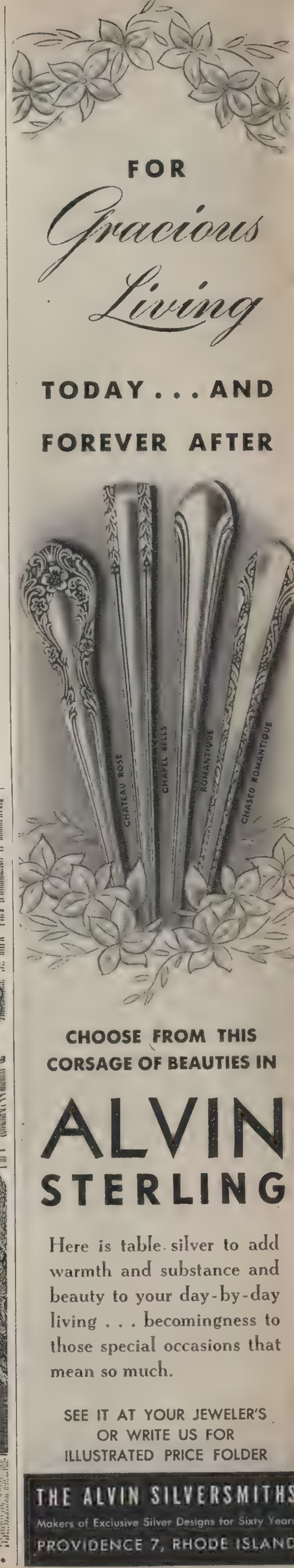
A new perfume from the Paris house of Lucien Lelong is always a distinguished fragrance. The newest is "Orgueil"—photographed here in its gold-plated bottle. Only in large sizes and small shipments, as yet. From Altman.

The small difference between the red of one lipstick and the red of another—is a big difference when a new season brings new colours. For spring, Helena Rubinstein puts a sunny-brown into a red called "Crackerjack." At Lord & Taylor.



As a rule, wafer-thin compacts hide themselves behind prohibitive price tags. But this one, by Elgin American, would take only a slender bite of any allowance. If you love the feel of a thread-thin powder cache, see this at Altman.

BAKER



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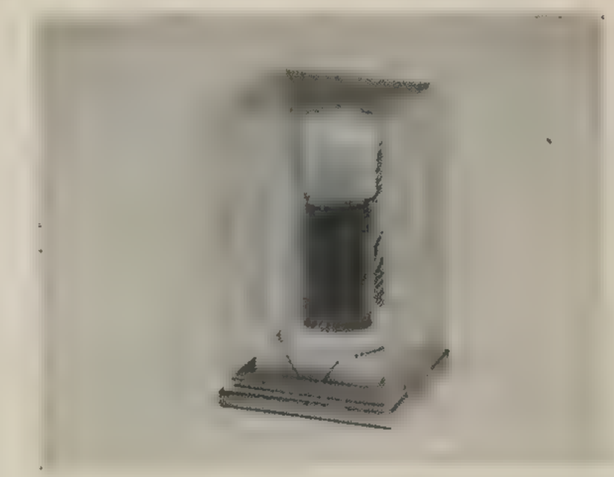
In her new style stunning Celex raincoat—made of lustrous Satwill, exclusive with Celex—and cravanette processed for utmost rain protection.

Sizes 10 to 20, in bright new colors that will not fade. About $23 at better stores everywhere.

Celex Products Corp., Mamaroneck, N. Y.
Showrooms—501 7th Ave., New York City

DISCOVERIES IN BEAUTY

"Desert Flower" perfume by Leigh chose the American scene for inspiration. Result: a warm, rather dreamy scent that suggests Palm Springs and other desert-points-west. In a pristine little bottle and Lucite frame. Lord and Taylor.



Gourielli's Estrolar Cream has been one of the well-liked formulas containing estrogen. Gourielli has now added another ingredient, releasing nascent oxygen, to its original formula. Designed to help mature complexions. Bergdorf Goodman.

Ogilvie Sisters "Creme Shampoo" contains lanolin to cajole and soften brittle ends. You work a thimbleful of what feels like whipped cream into wet hair. This makes for much foam—a minimum of soap-gets-in-your-eyes trouble. Stern's.

BAKER

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

358	$2.00	5949	.35
361	2.00	5959	.40
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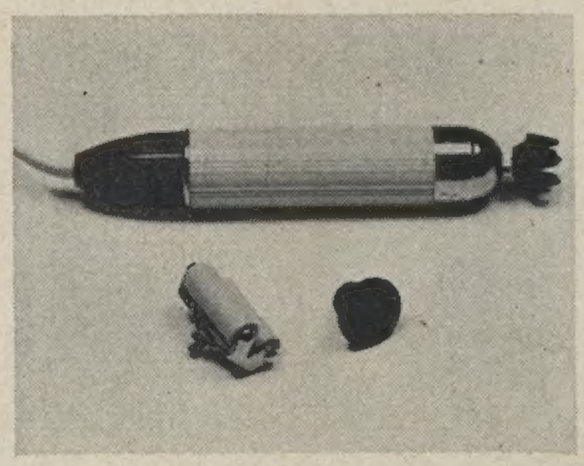
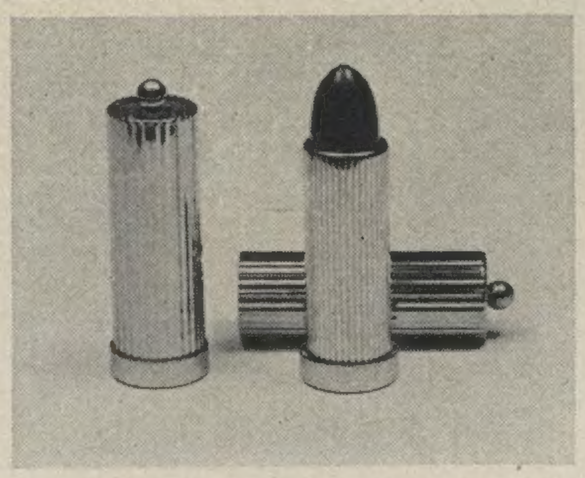
DISCOVERIES IN BEAUTY



Remember old-fashioned vibrators? You practically had to exercise first in order to wield one. But the new Coronet Electric Beauty Patter has a featherweight holder with attachments for face, scalp and muscles. Bloomingdale's.



If you assemble purse fittings from a collector's point of view, Revlon's new lipstick case, called Goldstick, deserves your early consideration. As with much that glitters, it is not really gold—so you can have it at a cosy price. Bonwit Teller.

BAKER

Dorothy Gray's "Under and Over" is qualified for employment as follows: it handles two important jobs at once. Serves, first of all, as a base coat for nail polish. Then doubles as a glowing fixative to hold polish fast. Saks Fifth Ave.

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MISS AMERICA
MARILYN BUFERD

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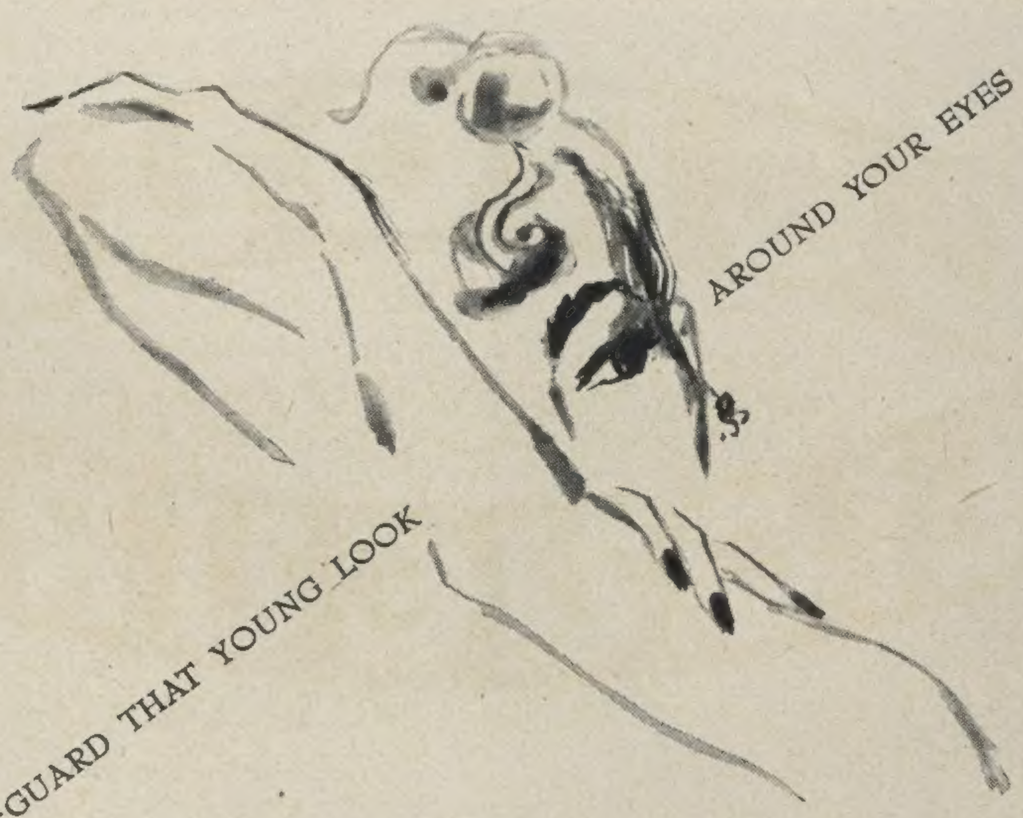

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BABY SKIN OIL AND SOAP

A soap that cleanses with gentle touch. An oil whose sensitive blend patterns after natural skin oils. Together, they help keep the delicate skin around your eyes smooth—give beauty the jump on worry lines and fatigue.

OIL $1 *up, plus tax*
SOAP (3—4oz. cakes) $1

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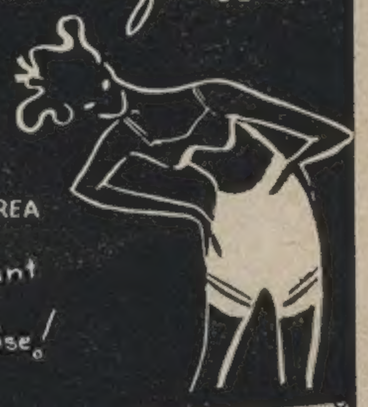

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WHODUNIT?

The answers to the Mystery Game, pages 216-217

THE CALIFORNIA GIMMICK: Raymond Chandler, one of the two top authors of the hardboiled modern American "whodunit" (the other: Dashiell Hammett). Chandler's latest case, *The Lady in the Lake*, is now a movie. His earlier mysteries have also been filmed: *The High Window*—released under the title "The Brasher Doubloon," *The Big Sleep*, and *Farewell, My Lovely* (retitled "Murder, My Sweet").

CONFIRMED ASSASSIN: Georges Simenon, the foremost French detective story writer, author of nineteen "Maigret" mysteries, among them two published here as *The Patience of Maigret*. His latest straight novel, *First Born*, will be published this spring.

ENGLISH AGGIE: Agatha Christie, the author of *The Murder of Roger Ackroyd*, and the long, entertaining series of "Hercule Poirot" mysteries. The latest of this series, *The Hollow*, and her first travel book, *Come, Tell Me How You Live*, about Syria, were both published last fall.

KING DICK: Humphrey Bogart, famous for playing tough characters, notably "Philip Marlowe," Raymond Chandler's "private eye," in the whodunit movie, "The Big Sleep." Before that he was "Samuel Spade," Dashiell Hammett's dick, in "The Maltese Falcon." His latest film, "Dead Reckoning," is a whodunit. So is "The Dark Passage," which he is now making with Lauren Bacall.

CONFIDENCE GIRL: Vera Caspary, the author of *Laura*, the highly popular mystery made into a hit movie, and also into a play. She has also written two suspense stories: *Bedelia*, now a new English movie, and the recent *Stranger than Truth*.

INVISIBLE EYE: Robert Montgomery, director and star of the new whodunit movie "The Lady in the Lake," in which he plays "Philip Marlowe."

CRIME-A-WEEK SPADE: Howard Duff, whose voice is famous because he plays "Sam Spade" in "The Adventures of Sam Spade," the Sunday radio program based on the Dashiell Hammett character.

CRIME DESIGNER: Alfred Hitchcock, the famous movie director whose thrillers include the whodunit "Spellbound," and several near whodunits like "The Thirty-Nine Steps," "The Lady Vanishes," and "Rebecca"—as well as such suspense stories as "Suspicion" and "Shadow of a Doubt."

THE BIG CROOK: Sydney Greenstreet, the skillful character actor, most famed for playing "Gutman" in the whodunit movie "The Maltese Falcon." His current film is a minor mystery, "The Verdict."

WANTED FOR WIMSEY: Dorothy L. Sayers, the author of such carefully documented whodunits as *Gaudy Night* and *The Nine Tailors;* the editor of three notable mystery anthologies, *The Omnibus of Crime* and its two sequel omnibuses. Recently she has abandoned whodunits to write essays on religion and other subjects; a volume of these essays will be published here soon.

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